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DISCORDER



▲
**MYTHS &
FINE MIST**

WAVVES / BASH BROTHERS / NEW FORMS FESTIVAL / DANIEL, FRED & JULIE / VIFF /
VICTORY SQUARE BLOCK PARTY / WITCH HOUSE / SYLVANA D'ANGELO / FOND OF TIGERS

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EDITOR'S NOTE

Dear Discorder:

Happy October! By now you should have settled into Vancouver's dreary weather and had time to think about your costume plans for the end of the month (I'm thinking E. Honda personally). Halloween is coming around the bend and in this vein we have an article on the horror movie influenced witch house genre for you (on page 12) to pair with a pair of costumed screamers, Myths, a duo of local girls who make some dark music fitting for this month (on page 10). You can see them on horseback on the left hand side of our cover. On the right hand side of our cover you will find Fine Mist, one of our favourite dance parties of a totally different variety. Check out Jay Arner's skinny bare chest. It's the best. Also the article is on page 8.

Getting back to costumed girl duos though, you should check out our article on Bash Brothers, a live band who dress to impress. Dress to impress people who like silly outfits that is. Post-rock/jazz/whatever artists, Fond of Tigers, have a new album for everyone to listen to and they discuss it and their addition of vocals to their music with Maegan Thomas over a beer at the Railway club on page 16. Waves' Nathan Williams chatted with one of our writers before he played last month and they talked about his newest album and his new band mates on page 14. If you are a fan of the folk trio Daniel, Fred & Julie, then our entertaining interview with them is a must read on page 18 (I'm looking at you Ben Lai, host of Thunderbird Radio

Hell and CITR's Shindig.)

Speaking of Shindig, have you gotten a chance to go down to the Railway Club to watch CITR's battle of the bands? You should. Not only is it an excellent opportunity to check out some new music, but it's also held on beer and a burger night and the burgers are tasty and you can get any beer on tap! It's also cask beer night so you can get a fancy pint of cask beer and a burger for just \$10!

In other excellent local music event news, the Victory Square Block Party reappeared this year after taking a one-year break. Chris-a-riffic was in attendance and was around for the whole thing to write about it (page 37). Two of our intrepid reporters made it down to New Forms Festival to catch some of the highlights of the experimental music fest and you can read about that lovely festival on page 13.

Finally you should check out some of the nifty movies that will be playing at the Vancouver International Film Festival. We have reviews of two documentaries *Strange Powers: Stephen Merritt and the Magnetic Fields* (on page 7) and the David Byrne tour diary *Ride, Rise, Roar* (on page 6). If you get the chance you should view both of them and our sponsored film *For Once in My Life*, the uplifting tale of the Spirit of Goodwill Band, 28 musicians with a wide range of severe mental and physical disabilities, as they prepare for the concert of a lifetime.

Enjoy your month,
Jordie Yow

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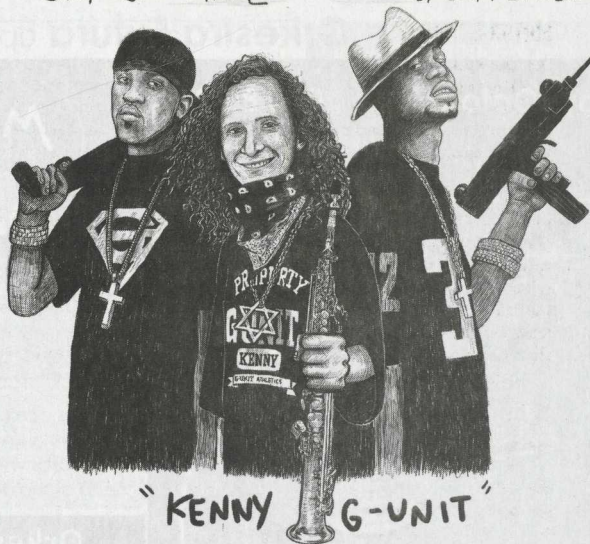
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SNACK TIME

BY CODY FENNEL

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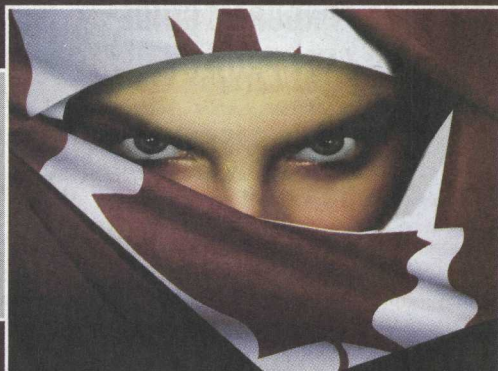
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For Once in My Life (USA, 90 min.)

Jim Bigham and Mark Moorman's alternately insightful and inspiring documentary follows the 28 musicians and singers—all with varying but severe mental and physical disabilities—belonging to the Spirit of Goodwill Band in the run-up to the biggest concert of their lives. Winner, Audience Award: Best Documentary, SXSW 2010. <FORON>

Fri. Oct 1, 10:45am, Cinémathèque

Thu. Oct 7, 6:40pm, Granville 7

Sat. Oct 9, 12:00pm, Granville 7

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Strange Powers: Stephin Merritt and The Magnetic Fields (USA, 89 min.)

"The thing that makes you really want to watch a Magnetic Fields documentary—aside from the fact that it's about a brilliant band...—is that the genius behind Magnetic Fields, Stephin Merritt, is so prickly... in interviews that no journalist has ever gotten an accurate picture of him."—*The Stranger*. Until now, that is... Kerthy Fix and Gail O'Hara direct. <STRAN>

Sat. Oct 2, 9:45pm, Granville 7

Sun. Oct 10, 11:00am,

Vancity Theatre



American Grindhouse (USA, 80 min.)

Featuring interviews with directors Joe Dante, Allison Anders, Herschell Gordon Lewis and Larry Cohen, among others—as well as a feast of florid film clips from films like 1913's ode to white slavery *Traffic in Souls*—Elijah Drenner's entertaining chronicle of z-grade movies "is a lively and stylish look at the history of illegitimate cinema."—*Hollywood Reporter* <AMER>

Sat. Oct 9, 10:00pm, Granville 7

Mon. Oct 11, 3:20pm, Granville 7

Love Shines (Canada, 80 min.)

Douglas Arrowsmith directs this candid portrait of Ron Sexsmith recording his 12th studio album while engaging with the legendary musician's paradox: low record sales, amidst awards and praise by luminaries like Elvis Costello, Steve Earle, Feist and Daniel Lanois, all of whom appear here. <LOVSH>

Fri. Oct 8, 9:30pm, Granville 7

Sat. Oct 9, 3:30pm,

Vancity Theatre

Fri. Oct 15, 3:45pm,

Vancity Theatre

INFORMATION

VIFF.ORG
Film Infoline: 604.683.FILM
Find a Program Guide
location at VIFF.ORG

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Visa Advance Box Office
Vancouver International Film Centre,
1181 Seymour St. (Noon-7pm)

Visa Charge-By-Phone Line:
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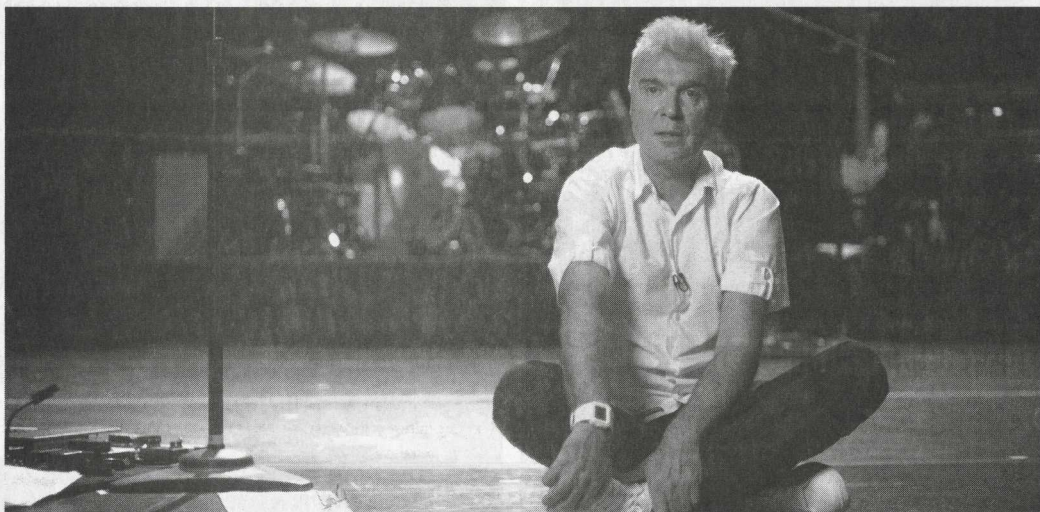
FILMSTRIPPED // VIFF

RIDE, RISE, ROAR

DIRECTED BY DAVID HILLMAN CURTIS

Screen Times: Oct. 4, 9:30 p.m. @ Visa Screening Room (a.k.a Granville 7) // Oct. 10, 2:30 p.m. @ Granville 4 // Oct. 12, 6:40 p.m. @ Granville 4

BY JASPER WALLY



IN the summary of *Ride, Rise, Roar* in VIFF's 2010 guide, the *Hollywood Reporter* is quoted as saying that "*Stop Making Sense* is a tough act to follow, but David Byrne gives his younger self a run for his money..." I'm not sure that's an entirely fair comparison, but it's certainly an unwise one. *Stop Making Sense*, Talking Heads' 1984 Jonathan Demme-directed concert film is often cited as the best ever made. Had Byrne and rookie director Hillman Curtis been trying to one-up the classic, the result would have been disastrous. Really, anything mildly *Stop Making Sense*-like in this film would have been disastrous.

Ride, Rise, Roar chronicles Byrne's "Songs of David Byrne and Brian Eno," the tour that followed the pair's album *Everything That Happens Will Happen Today*, with a focus on the interpretive dance concept of the live show. As you might remember from the Queen E show, or at least from the Colbert Report, Byrne had dancers onstage for the tour, and he collaborated with choreographers he's apparently been a fan of for up to a decade. That focus was a good choice, keeping the narrative mostly on what was, all said, the most interesting thing happening on stage. The sound, meanwhile, was phenomenal. My god, has that man still got it! Byrne's voice sounds as good belting out "Burning Down the House" as it did in '83, a welcome surprise. Musically, the best moments came in the extended outros a few songs were lucky enough to receive, like the razor-sharp "Houses in Motion." Byrne has made up for a lack of guitar showmanship with quality solos in the songs that called for them, so he's still got the guitar locked too. The dancing, though, was the star, and quite entertaining

on some songs, such as the highlight of the film and best track on the album, "I Feel My Stuff." But, I can't honestly say I didn't find the dancers distracting or unnecessary from song to song, or that my mind didn't occasionally wander to *Stop Making Sense*, a film I've already pointed out it was smart not to emulate. And therein lays my bone to pick with this film.

One of the first musicians I was ever really passionate about was Brian Eno, and Talking Heads are one of my all-time favourite bands. So, naturally, a phrase like "Songs of David Byrne and Brian Eno" gets my heart racing. I think to myself that this the closest we'll ever get to a big final lap-style tour from Byrne, and I couldn't be happier. But then, it comes, and . . . dancers and tutus? Where's the fun in that? I'm only 18, and I've never seen David Byrne, or Talking Heads, or anyone related. Am I spoiled? Was I wrong to get a little angry when two of the choreographers interviewed admitted they had never heard "The Great Curve" prior to working on it? Or when another talked about how cool and interesting it was to use a simple polyrhythm in the choreography of "I Feel My Stuff," apparently oblivious that it was Talking Heads that popularized polyrhythms in Western music.

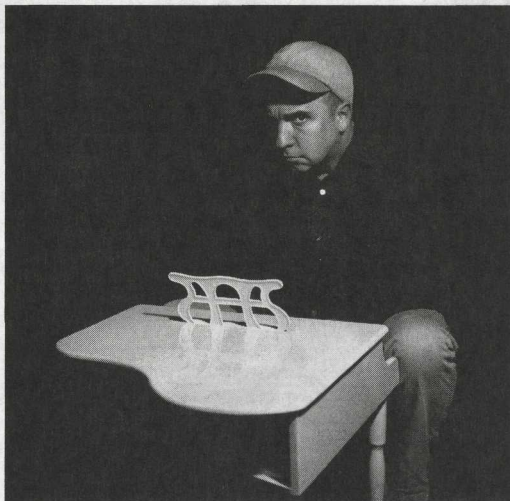
I watch *Rise, Ride, Roar*, and what I see more than anything is a good tour that is just waiting to be blown out of the water. Who knows, maybe he can cycle down the aisles, make something explode, and sing "Book I Read" next time. That's the kind of spectacle I know David Byrne is capable of, and that's the show that spoiled, pessimistic me would rave about for the rest of his life. We might even hear "Wanted for Life." ▸

STRANGE POWERS: STEPHEN MERRITT AND THE MAGNETIC FIELDS

DIRECTED BY: KERTHY FIX AND GAIL O'HARA

Screen times: Oct. 2, 9:45 p.m. @ Granville 1 // Oct. 10, 11:00 a.m. @ Vancity Theatre

BY JORDIE YOW



In 2006, I installed Last.fm's music cataloguing software. I will explain why this is relevant to a review of *Strange Powers: Stephen Merritt and the Magnetic Fields* which is screening at the annual Vancouver International Film Festival. Last.fm's software is designed to monitor and keep track of records of the music you've listened to.

I installed this software for the purposes of self-reflection and a love of statistical data. It has not particularly disappointed me, but the primary reason I am bringing this up is that it quickly became apparent that I listen to the Magnetic Fields more than any other band.

The Magnetic Fields are a prolific band that started in the late '80s and proceeded to release an album every few years. They consist of their leader Stephen Merritt, who is the primary focus of *Strange Powers* and the leader of the group; Claudia Gonson, who manages the band, acts as Merritt's best friend/platonic life partner, plays piano and sings; John Woo (no relation to the Hong Kong action movie director) who plays guitar, banjo and mandolin; and Sam Davol who plays cello. Their music, if you are not already familiar, is perhaps best described as art pop. I use this description even though Merritt specifically takes issue with it in the documentary because there is really no other way to describe his music simply.*

Anyhow, when I installed Last.fm, the deep truth I learned about myself was that when I am wallowing in the music I usually the music I wallow in is the Magnetic Fields. When times are good I listen to lots of different types of

music, but when I am wallowing there is no finer music for a breakup or bout of depression than the Magnetic Fields. Their groundbreaking three-disc *69 Love Songs* is probably best, but they are all excellent for this purpose. What Last.fm taught me was that despite what I thought at the time, the Magnetic Fields were my favourite band, or at least they were the band I listened to the most.

I tell you all this so that you understand the context when I say that Kertxy Fix and Gail O'Hara's *Strange Powers* is an excellent movie.

Though the movie boasts such celebrities as Peter Gabriel and Sarah Silverman commenting on their love for Stephen Merritt and the Magnetic Fields, it's Merritt himself who is the deserved focus of *Strange Powers*. The film centers around his life, his past, his songs and his relationships, and paints him as an enigmatic and intriguing performer who can be both charming and standoffish.

It is probably his prickly personality that necessitated the ten years Fix and O'Hara spent shooting this documentary. The movie paints a portrait of a man who does not easily open up in social situations and does an excellent job of showing how his career has been hampered by his eccentricities. He's had difficulties with labels and A&R reps who think that his songwriting ability can translate into a top 40 hit, but ultimately found that his music is too academic or arty to appeal to the mainstream. He even refused to play the first Magnetic Fields show—simply sitting in a corner while Gonson played with another early member of the band. On the other hand, you also see how his eccentricities have aided him by helping him cultivate a fan base that revels in his odd experimentations with pop music.

The most appealing part of the movie is really for the devoted fan. In it you get to see a lot of the Magnetic Fields songwriting process: Merritt's unfinished notes with lyrics that will eventually be songs, Merritt introducing Gonson to the metre of "In an Operetta," Merritt giving direction in studio to how they should be playing songs on *Distortion* (Woo uses a coin to strum the guitar so it sounds less natural).

It's fascinating, especially if you know all the songs, which tie the whole movie together, from the half-formed ideas that eventually become familiar studio and live versions.

Though knowledgeable fans will get the most out of this movie, it will still be interesting to those who are unfamiliar; Merritt is a quirky character who provides a weird enough persona throughout the movie to keep newcomers to the Magnetic Fields curious and the music that plays over top of the film is regular and well placed.

If you are a fan of the Magnetic Fields, make an effort to see this movie, and if you want to bring a friend along who has never heard of them, don't worry about whether they'll be bored to tears while you geek out. They'll enjoy themselves.

*In the longer form you could say that the music of Stephen Merritt is a series of literate, slightly avant garde, self aware reinterpretations of the love song written with humour, sarcasm and intellect, but art pop is a much better shorthand term. Merritt's lyrics are simultaneously deep and clever and the songs can be both hilarious, sad and heartwarming. Sometimes all three!



BY DAN FUMANO
ILLUSTRATION BY MELANIE COLES

“THEY CALL THEMSELVES FAN MIST! HOW ADORABLE IS THAT?”

“Happy release date!” exclaimed one of Jay Arner’s friends, embracing him in a big, congratulatory hug near the wooden bar at the Railway Club.

It’s Tuesday, Sept. 14, the official record release date for *Public Domain*, the first album from Fine Mist, the synth-pop duo of Arner and Megan McDonald. It’s an exciting time for them, their friends and their fans. Over beers at the Railway that night, McDonald and Arner enthusiastically share about a number of topics: the genesis of the record, their past and future together, their creative process, ponies and Gossip Girl.

McDonald and Arner have been friends, roommates and bandmates for years, playing together in a series of bands (such as Poison Dart and International Falls) around Vancouver and the Pacific Northwest. Fine Mist, however, is the first project where both of the accomplished songwriters have collaborated closely, which began a fruitful creative partnership.

“When we started writing songs together, we wrote a lot of stuff really quickly,” explained McDonald, whose day job sees her running a therapeutic horseback-riding centre for people (particularly children) with mental and physical disabilities (Arner volunteers there sometimes, too).

Arner continued, “I would write all the International Falls songs. She would write all the Poison Dart songs and we never collaborated so it was a lot slower. But when we started to collaborate, we were really cranking it out.”

The way they answer questions and tell stories by trading off sentences is perhaps indicative of this simpatico wavelength they share. McDonald picked up that thread again, explaining how Arner “Starts out with a beat and some chords... then I’ll record, and make a melody and lyrics over top. Sometimes I’ll sing something that doesn’t fit with it and Jay will change the music to suit it. Sometimes he’ll get me to change what I’m doing, and we go back and forth like that. Basically there’s a whole bunch of tracks on our computer, and when I feel like working on it, I’ll go and listen to them and make a song.”

Both members want to go against what Arner called “the perception of the electronic duo: girl singer and guy producer. I think it does Megan a big disservice to call her a ‘girl singer’—she plays guitar and drums and other instruments, and she’s a great songwriter... I think we make the music in a more ‘songwritingly’ way as opposed to from an electronic music perspective.”

For most of Fine Mist’s existence, the project has been largely “electronic”—songs composed and recorded on a computer and live performance where McDonald’s expressive, brassy singing was accompanied only by Arner’s backing vocals, some synths and an iPod playing the backing tracks.

Recently, however, Fine Mist has left the iPod at home and played a handful of shows with a full band, including some choice opening slots for touring acts such as Hercules & Love Affair and Born Ruffians, as well as local favourites You Say Party! “The full band is great,” said McDonald. “They’re people we spend a lot of time with anyway, and they’re really amazing musicians.”

The current performing lineup is Joseph Hirabayashi (keys) and Elliot

Langford (bass), both of the SSRIs, with Patrick Geraghty from Role Mach on keys and Arner on drums.

The live instrumentation definitely adds a new element and depth to Fine Mist’s live performance, but it was with tons of “iPod shows” around town as a duo that earned them their especially dedicated local fan base. Based solely on the strength of the singing and their songs, and their ineffable, undeniable stage presence and charisma, Fine Mist has garnered their own legion of supporters, known collectively and affectionately as “Fan Mist.” “They call themselves Fan Mist! How adorable is that?” exclaimed an obviously pleased McDonald.

Now, Fine Mist’s debut album—their very first physical release for that matter—will see an independent release thanks in part to some help from one of their devoted fans: local music writer/blogger/fan Quinn Omori, who commented that “they seem to have the kind of fans who are really passionate about their music, which is really cool for such a small band—and I’m definitely one of those.”

Omori, who has contributed to *Discorder* and *Exclaim!* in addition to running his own music blog (*From Blown Speakers*), is candid when explaining how his involvement came about: “I was drunk.”

“I knew they had this great album and no way to put it out,” Omori said. So, one drunken night last winter, he “just grabbed Megan and said: ‘I want to help you guys put out this record!’”

McDonald held him to it, and Omori helped provide some of the financial backing needed for the pressing of 500 (and change) vinyl copies of *Public Domain*. Omori enthused, “It’s a great record. So if great music sells, we’re gonna get the money back anyways.”

Though some of these songs are totally new, a few will be familiar to local music fans, who have been passing around rough demos for a couple of years now. “Those were rough versions, so I’m really happy that people will be able to hear these new, real versions of the songs,” said Arner, also pointing out that as of that day (the album release date), listeners can stream the entire album on the CBC Radio 3 website, where it’s still available.

True to Omori’s words, the album is chock full of excellent songs, including the standout dance anthem “Stop or Start,” the heartbreaking yet bouncy “Because it’s the Ocean” and the epic “Murder Murder,” which culminates in a huge percussive crescendo featuring drumming from Japandroids’ Dave Prowse and members of Basketball (the only live instrumentation on the album, apart from synthesizers).

With the excellent *Public Domain* now seeing the light of day, Fine Mist already have a second album in the pipeline, as well as a split single and a remix album (featuring Fine Mist tracks remixed by the likes of Babe Rainbow, Architecture in Helsinki and the No Kids/P!ano/Gigi pop-rock maven Nick Krgovich). On top of this, they’re planning on “getting out of our comfort zone” to get on the road for some short bursts of touring dates. So every indication is that for 2011, Fine Mist (and Fan Mist) will continue to grow. 

MYTHS //
SHINING
IN THE
DARKNESS

“EVERYTHING HAS ABSOLUTE MEANING AND PURPOSE.”

BY ANDREW KAI-YIN MACKENZIE
PHOTO BY KATE HENDERSON

Pop culture has taken a decidedly darker direction in the past few years. This trend has manifested itself lately in a widespread fascination with the occult. Cryptic, creepy videos like Jay-Z's "On to the Next One" have been accompanied by the pervasive Jay-Z-as-Illuminatus theories. Clothing labels like Mishka and Actual Pain have brought horror-movie imagery to the mainstream. Witch house, championed by buzz magnets Salem and Mater Suspiria Vision, is the nascent boutique genre of 2010.

We're starting to see effects of this shift close to home. One group that's reacting to this change is Myths, which recently emerged from the ashes of seminal Vancouver noise-punks Mutators. Ostensibly, they're products of the witch house movement, and to an extent, they embrace that label. Yet they insist their vision is radically different than other groups under witch house's black umbrella.

Of the two members of Myths, Lief Hall and Quinne Rodgers, neither had heard about witch house until it was brought up in our interview. I couldn't blame them. Their music, while employing a couple common tropes of witch house—wavering acid synths and pounding drum-machine beats—steers clear of witch house's syrupy drone. They also display a fondness for vocalizing that most witch house artists lack. Their experiments marry the panicked shriek of Mi Ami's Daniel Martin-McCormick with the pained wail of AIDS Wolf's Chloe Lum. In other words, they sing harsh.

But as I described some of the main qualifiers of the witch house scene: the abstract symbolism, the focus on visuals, the intuitive creation method—they found plenty of thematic commonalities. They make an active attempt to harness the power of the symbol—"They do have a power behind them, and people need to take it back," said Hall. They see visuals as central to the art they create—"It almost affects people more than audio a lot of the time," said Rodgers, who also acknowledges how art needs to be spontaneous and intuitive. "Meaning evolves through creation," she said. "With art, it just feels right, and creates meaning that we didn't necessarily know about."

But there's a certain idiosyncrasy to their creation method. While they play up these elements in their art, they also shy away from total abstraction. "We totally think through everything we do. Everything has absolute meaning and purpose. Everything we do is meant to be examined. It's there for the purpose of creating a dialogue."

It's difficult to decipher any clear themes in Myths' musical cacophony. If anything, their music suggests a surrender to the abstract. "You're not real;

you're not really real," they howl on "Deadlights." But it's hardly fitting to take lyrics like that at face value. There's more to Myths than croaked-out lyrics and fuzzy synths. Although they insist that every aspect of their art is carefully managed, it's tough to imagine they carefully thought through their shrieking patterns.

They differ from many witch house artists as well, in that they get out of their bedrooms once in a while to play live. In fact, while most witch house acts are content to hide behind a mask of online anonymity and drop EPs on Mediafire every now and then, Myths has one piece of public material to their name, a four-track mini-CD that is exclusive to their merch table. While they have a clear musical vision that, on some level, they try to carefully craft, the spontaneity of their live performance is their *raison d'être*.

Their relationship with witch house is most curious upon examining their relationship to witches. While witch house's view of witches owes its greatest debts to Dario Argento's lurid *Mother of Tears* trilogy and occult Hammer gems like *The Devil Rides Out*, Myths has a personal connection with witches: Hall's mother is Wiccan. Although she didn't start researching Wicca until a couple years ago, she draws most of her perspective on the occult from Wicca's earthy neopagan roots rather than Argento's cryptic evil—although she does admit to being a big *Suspiria* fan.

Over the course of the interview, Hall is most enthusiastic when discussing how Myths attempts to deconstruct darkness. She cites an American study that found children to have universally negative, fearful perceptions on witches and ties it to a fear of strong women. It's times like this when that clarity of thought Hall mentions really shines through. Myths might make abstract music, but it's certainly rooted in concrete ideas. Both Hall and Rodgers have strong feminist ideals, and when taking this into context, their elaborate act, complete with stage costumes, improvised noise and larger-than-life imagery, kind of starts to make sense. They're trying to reclaim the idea of witches. They're trying to recontextualize darkness.

"Everything we used to sing about was so negative. We deal with negative issues, but we try to create a positive response to them. The music might not come across as positive, but it's about addressing issues, seeing things for what they are, knowing you're strong enough to deal with them, or whatever."

"Or whatever—" this lack of verbal clarity is what I've come to expect from Myths—and that's not necessarily a bad thing. Myths may not be able to articulate their grand vision on stage, but whatever indeed. Their resistance to conventional classification makes their vision all the grander. ▀

DREAMS IN THE WITCH HOUSE

BY ANDREW KAI-YIN MACKENZIE

In April, Salem was the coolest band in the world. Their *Water and Yes I Smoke* Crack EPs have garnered them taste maker fans like Diplo of Mad Decent and Fader Magazine. As their first big show, a marquee SXSW performance, loomed, the buzz in the air was pretty much white noise.

Then SXSW came around, and they performed... kind of. The crowd seemed to expect grandiose club music à la the distended Salem remix of Gucci Mane's "My Shadow." They certainly didn't expect Salem's near-catatonic performance, which consisted of lead John Holland rambling catatonically drugged-up rhymes into a microphone while keyboardist Heather Marlatt laconically smoked cigarettes in the corner of the stage, playing a few keys every now and then.

"All these words that I say, they don't mean shit. They don't mean shit 'cause I ain't shit," mumbled Holland. Not even the most ardent Salem fans could deny the "performance" was an abject disaster. Many decided Salem was some kind of practical joke, an elaborate fraud to trick those buying into hype over talent.

Then some months passed, time healed a few wounds and Salem released a new single. It was called "King Night," and it was the title track of a LP that was released late September to great fanfare. It sounded like its title: majestic and dark. A return to apocalyptic form.

The single conveniently dropped right as the G20 took place in Toronto. It was the perfect soundtrack to the popular footage of broken windows, riot shields and burning cars. Hip young video editors at news agencies caught on—"King Night" was featured on multiple apocalyptic news montages. Suddenly, Salem was back; their SXSW performance a weird blip in popular memory.

But now Salem has competition. Buzz has been building all year for a new breed of musician following in their wake—"Salem's lot" if you will. These acts are largely collected around a few prominent new labels: Disaro, Tri Angle, Bathetic and Fright. Among them: oOoO, Pink Priest, Mater Suspiria Vision and Balam Acab.

Critics have looked for a number of terms to capture this new sound, and two have emerged: "witch house" and "drag." But not all of Salem's lot follows this formula. Many acts have exclusively white-people influences: the neo-gothic Tearist

and White Ring, and the synth Fright label. Mater Suspiria Vision prefers to mutilate '80s club standards for their popular *Zombie Rave* mixtape series. William Cody Watson, who genre-hops as Pink Priest, cites Three 6 Mafia and Prurient as equal influences. Watson is sceptical about any sort of musical cohesion present in witch house:

"These bands can sound similar, of course, but one band may be more on the noisy side, one might be more classic industrial, one more pop-oriented. Just hearing their songs, blank-slate-style, it could be, like, four different scenes. But it's when the imagery comes in and you see that classic 'witch house' aesthetic—the spaced out sans serif fonts, the triangles, the crosses—that you know what you're ultimately dealing with."

Watson has many creative tricks up his sleeve. He starts his *Actual Pain* mixtape with novelty twee hit "Brand New Key," for example, but his musical vision ultimately comes down to a marriage of syrupy Southern hip-hop with the lurid horror imagery of the filmmakers Dario Argento and Kenneth Anger. This is the case for many acts self-identifying as "drag."

"It's definitely such a weird meshing of such drastic things," said Watson. "I have to say that when you look at it at first, it might not totally make sense... but when it's done right, it's fucking perfect, mashing up chopped-and-screwed with goth synth and horror movie aesthetic."

Watson, and other more hip-hop friendly groups, including Salem, embrace "drag." While Salem is one of the few "drag" acts not from the South, they've managed to capture the woozy sounds of regional black youth in their home turf around Michigan, including Detroit jilt and Chicago juke. While they may have been the first to get tagged as "witch house," they've never used the term themselves. It seems most likely that people heard the name Salem, thought of witches, and then latched on to the whole dark undercurrent running through pop culture.

"There's an undeniable amount of focus on dark images, occult images, cult-based imagery," acknowledged Watson. "It's everywhere, and I think witch house has maybe, in a way, come from this even bigger thing. Listening to black metal was suddenly hip. Everyone name drops the Illuminati. It became this weird sub-mainstream, suddenly mainstream, yet still underground mindset."

UK pop culture magazine Super Super discusses

this dark cultural wind in their "Generation Cult" issue. But they give the idea of a cult mentality a curiously positive spin. "No more me statements," they wrote, "but an ear and an eye for the collective mood."

Don't be fooled. Witch house, drag, and the as-of-yet unlabelled music in the scene, although highly personal, is not a "me statement." Many artists in this scene work independently, sure, but it's a far cry from outsider music. There's a strange sense of community that takes place, not through local pockets, but through the waves and radiation of the Internet. "There's definite communication," Watson said. "When I enjoy the music, regardless of scene, I'll contact them."

There are also bandwagon jumpers, some of which are pushing the scene to new levels. Mater Suspiria Vision, who emerged in Salem's wake and gleefully gobbled up labels like "witch house" and "drag," create a confusing, compelling and creepily self-aware vision of the scene. They understand the genre tropes and inflate them to bizarre levels. "Mater Suspiria Vision has created their own beast," Watson opined. "In some intense way they've impacted the scene as much as the forefathers."

It's interesting to see the scene embrace artists who could have been written off as bandwagon jumpers. It speaks to the cult-like sense of community and a strange respect for this universal occult vision. More telling, perhaps, is that many of these artists have never met. Witch house is far from a locally oriented scene. Significant communication takes place online. Few are friends per se. Yet there is a community, bonding over triangles, crosses and spaced out sans serif fonts.

Critics are eager to write off witch house as a passing fad. It has certainly caught on quickly, but it's more than a trend. There's a disturbingly sincere quasi-religious quality to this bizarre worship of dark symbols, dark images and dark feelings. While the slow, droney, distorted synths common to the genre, and omnipresent on Salem's *King Night*, will sound passé in a year or so, the artists that lead Generation Cult have tapped into something deeper. They're finding voices, identities and community in the fuzzy mess that is modern music. Until now, modern music and outsider music have been on the same level. But we're starting to see modern music coalesce—not quite around a scene, but around a feeling. ▀

NEW FORMS

FESTIVAL

THE OPPOSITE OF FEAR: SLUGABED / ILLUM SPHERE / BLUE DAISY

BY SIMON FOREMAN

10:30 p.m.: The doors open for what promises to be a bone-rattling extravaganza, headlined by three rising dubstep practitioners from the U.K.. Distorted warbles and paranoid tremors emanate from massive speakers alongside the back-lit, oblong stage, while the early-birds explore various exhibits strewn about the cavernous venue's many rooms. Some people play chess on a picnic table that can move along tracks on the floor via an attached pedal mechanism; others lounge upon cushions within a huge gramophone.

11:00 p.m.: Wearing a face-covering gas mask and flailing his torso is Blue Daisy, whose tunes are dark and glitchy. He busily twiddles knobs and flips switches on his mixer to cue or alter modulated beats and melodies. Samples of Daft Punk or Dizzee Rascal occasionally creep in, but in a completely deconstructed form, fused with the artist's own crazed creations. Crackling rhythms overlaid with infinitesimal snippets of Lil Wayne's "A Milli" close out an almost seamless set. The crowd is still rather sparse.

12:00 a.m.: "Manchester is in the fucking building." Illum Sphere starts out

sedate and atmospheric, with airy synth washes and smooth pulses of bass.

12:15 a.m.: I buy some Doritos from the bar and wander away from the stage for a while. When I return, the music has gotten more elaborate and the tempo has increased. Blue Daisy, now shirtless but with gas mask still in place, is acting as a hype man while Illum Sphere crafts his wonky grooves. The music feels very space-age—if there was a club in the moon base in 2001: A Space Odyssey, this is probably what they'd play.

12:50 a.m.: Illum Sphere apologizes for persistent equipment troubles. No one seems to know he had any.

1:00 a.m.: Brighton's Slugabed has about four times as much equipment as the other artists. His low wobbles and heavy use of hip-hop styled vocals whip the dance floor, mostly full at this point, into a writhing frenzy.

1:30 a.m.: The party is finally in full swing, and is scheduled to continue until at least 3 a.m., but I'm too addled by fatigue and low frequencies to stay to the end. As I step outside, the streets of Gastown seem unusually quiet tonight.

BODY: OMAR S / JASON LEV / SCOTT W

BY BRAD WINTER

What is a rave? There is something about a rave that goes beyond words. It's not just a party, it's a proper contemporary cultural asset and an unforgettable experience. Your typical club party is not a rave. Until people learn, there will always be a market for false versions of packaged culture, but it's not the real thing, trust me. It's not worth the money. When a Vancouver DJ who is internationally known for digging up disco records that are worth more than your car drops Sa-Ra and people freak out before a Detroit legend takes the night to another level, you know that you got what you paid for.

At the W2 on Friday September 17, Scott W, Jason Lev, and Omar S DJ'd a party for the acclaimed New Forms Festival called Body, and people freaked out. I've never been to a real rave before, I admit. It's a little before my time, but I imagine that interactive art sharing the stage with international DJ talent with amazing sound can be a proper and well-timed return to rave parties. I could tell because of the way that people were dancing. If you look at old school rave videos, you'll see what I mean. Groups of friends were exchanging excited glances, making the goofiest faces you've ever seen, starting at the ceiling in awe and just plain getting sweaty. Body was a real rave.

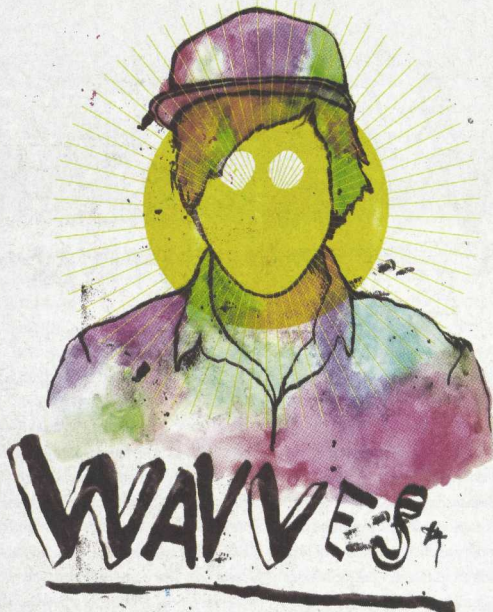
I missed Scott W, although I heard good things about it. Jason Lev's set, as usual, can't be described with words. I can only say that he played some really great Chicago house, with varied tempos and feels, including a hip-hop song that took everyone by surprise, a custom unreleased edit, and disco records that

incited cheers—arguably records that he broke himself in Vancouver. Omar S had a more structured and regular house sound, which at first I was about to dismiss (foolishly). I distinctly remember a few moments that inspired me: a track that repeated a staccato soul horn melody over and over again, beats phasing in and out, sounds entering and leaving the soundscape. Instantly, one note in the melody changed, and the loop rapidly transformed into a sinister hook that made me and everyone around me gasp, cheer, smile and dance even harder. At another point, he was playing a stripped down beat with no bass for about two minutes. Then, boom, boom, boom! Three kicks blow us out of the water. Eight bars later, sure enough, boom, boom, boom! Everyone is freaking out. Eight bars later, boom, boom! Only two this time! It's ludicrously simple, but when a DJ can break it down to making people react to moments like that, it brings people closer together.

I almost forgot: the art! I was told that the team worked all day and all night to get the projections right. The room seemed as though it was flying through a interdimensional worm. Nicolas Sassoon set up six church window shaped projections, filled with a shimmering digital green and blue light pattern. Shawna McLellan set up "the tubes," a fabric and fan process where people were able to cool off while goofing around inside jiggling fabric tubes attached to fans.

All in all, it was unforgettable to say the least.

DROPOUT LOSER KING OF STONERS MAKES WAVVES



BY ALEC ROSS
ILLUSTRATION BY LINDSEY HAMPTON

While the majority of twenty-four-year-olds fall under the categories of unsure students and entry level employees, Nathan Williams is embracing a delayed adolescence: drinking, partying and sporting a hairstyle with short sides and a dominant lock of hair flowing down the front of his face, the combination of a mop and a mohawk. If you were to see it, you'd understand. However, the difference between Williams and other glossy-eyed slackers is that he is also touring the world with his band Waves, who have already generated a large devoted following.

Waves has also accumulated a substantial amount of gossip concerning incidents between Williams and former drummer Ryan Ullsh, and additional drama concerning the relationship between Williams and a member of the Black Lips. We as music aficionados should not be interested in the stories, but interested in the music, which is what this will primarily be about.

I caught up with Williams, and his band mates, Stephen Pope and Billy Hayes, over the phone the day before their show at the Biltmore for a quick, but very entertaining conversation. They were sitting in the greenroom of Neumo's in Seattle, Washington, waiting for the beer to arrive. Williams was in a playful demeanor and as far as I can tell, he is just your ordinary 24-year-old California burner, with an extraordinary job.

For Waves, right now is a time of musical growth, having grown from a d.i.y. solo project of Williams' to a full trio. After meeting Pope and Hayes, the late Jay Reatard's backing musicians, in San Diego Williams started a friendship with them that eventually led to something more. "We talked about playing together someday, but at the time they were with Jay," said Williams. Shortly after a split from Reatard in October 2009, Pope and Hayes joined Waves as the rhythm section. This essence of musical growth is signified in the sharing of songwriting on the third album. While Williams wrote all of the songs on his first two albums, *King of the Beach* features two songs by Hayes ("Convertible Balloon" and "Baby Say Goodbye") and one song by Pope ("Linus Spacehead").

In addition to artistic growth, *King of the Beach* is an improvement in sound quality. Having recorded Waves and Waves in his bedroom, Williams earlier work has much more of a lo-fi sound, while *King of the Beach*'s studio sound

brings along a clearer presence in their music. The improvements in quality can be partially attributed to veteran producer Dennis Herring, the man behind Modest Mouse's *Good News for People Who Love Bad News* and *We Were Dead Before the Ship Sank*, as well as the Hives' *The Black and White Album*. Herring placed the boys on an actual recording schedule that was weird at first for Williams, but still provided a happy medium between making music, and sneaking off into the bushes for some herbal therapy. The result was a polished anthem of hazy summer days filled with energetic sounds coming from Williams' '65 Fender Mustang.

Before the set release date, *King of the Beach* was leaked on to the net, which led to a mutual decision by both the band and their label Fat Possum, to stream the album in its entirety on the Fat Possum website. "The album had already been leaked, so we said 'Why not?'" Giving fans official free access to an album is a surefire way of establishing strong relations with fans, especially at a time when artists rely more heavily on touring and audience turnouts.

Their shows are a blend of high energy, mosh pits and copious amounts of sweet sexy skunky sweat. Their show at the Biltmore was the same, after arriving on stage fashionably late, Williams, Pope and Hayes laid into the crowd with a non-stop barrage of fuzzy noise pop.

In between playing touring and recording, Williams and his friends still find time to unwind. Whether it's playing video games (he's been playing a lot of FIFA '10, but Metal Slug 4 and 5 are among his favourites), smoking weed or listening to other artists' work (Curren\$y, Small Black and Abe Vigoda being some of the music on his current rotation).

Waves are enjoying their successful run, which can be attributed to favourable reviews by Pitchfork, Rolling Stone, Paste, Discorder [ed. Haha.] and other reputable music magazines. However, a substantial amount of the credit can be attributed to Williams himself, who in two years has delivered three solid albums. With no signs of stopping (Waves is currently on tour, ending the last seven shows with French pop superstars Phoenix), we can expect much from the young Californian, who is riding his own wave to indie superstardom.

King of the Beach is out now and can be found at all your favourite record shops.

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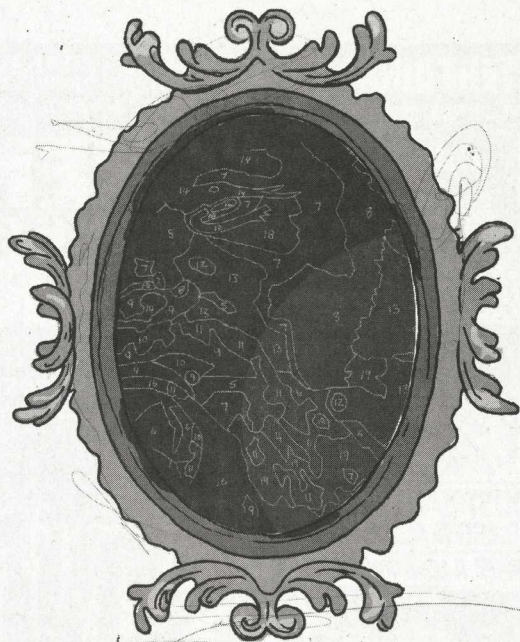
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FOND OF TIGERS

BY MAEGAN THOMAS // ILLUSTRATION BY LINDSEY HAMPTON

FOND OF TIGERS' NEWEST ALBUM, CONTINENT & WESTERN, OFFERS THE CURATED CHAOS LISTENERS HAVE GROWN TO LOVE, BUT THIS TIME THERE IS A NEW FOCUS ON MELODY, DISTINCT ARRANGEMENT, AND THE FIRST APPEARANCE OF LYRICS. DON'T THINK, THOUGH, THAT THE ALBUM IS A RADICAL DEPARTURE OR TRANSFORMATION OF THEIR ETHOS; RATHER, FOR FOND OF TIGERS, THE TRADITIONAL IS UNEXPECTED, AND THE UNEXPECTED HAS BECOME TRADITION. CONTINENT & WESTERN OFFERS THE SAME INTELLIGENCE, SPACE AND SHADES OF PREVIOUS OFFERINGS, AS WELL SOME AMAZING COLLABORATIONS FROM OLD FRIENDS. DISCORDER SAT DOWN WITH STEPHEN LYONS (GUITAR), MORGAN McDONALD (PIANO) AND J. P. CARTER (TRUMPET, ELECTRONICS) TO TALK ABOUT THE RECORD, COLLABORATION AND DEFINING THE INDEFINABLE. HERE ARE SOME EXCERPTS FROM OUR CONVERSATION.

Discorder: I've noticed more of both a brightness and a darkness, an aggressiveness, on the new album. Does that sound accurate? Was this your purpose?

Stephen Lyons: When I was listening to it played back through the speakers, it sounded pretty chaotic, but also maybe a bit more musical than our previous [albums]; not that the other albums weren't musical, but there seemed to be more melody, maybe, and more directness. A more chaotic directness ... I feel that the "brightness" and "darkness" that you mentioned, all those things have always existed in some form or another throughout our whole time [as a band]. Each album is just a different angle looking in on what we do; either of those [previous albums] could have been taken from a different angle and revealed different things. This album is just sort of another angle looking at what we do; it doesn't feel like a radical departure. It's more just a different presentation of some of the things that we've been working on for a long time.

D: There is obviously one radical thing on this album, which is the introduction of lyrics.

SL: That is the biggest thing, yes.

D: You said once [in SoundProof] you might start singing to "upset the relationship with the audience." Was that your thinking behind adding lyrics, or did the songs just call for them?

SL: That song ["Vitamin Meathawk"] really did. We had been playing it for a while without lyrics. But it always needed some lyrics, I thought. I thought of it as sort of a pop tune, and I tried a bunch of things out at times, and some things were working. And then when we did that collaboration with Sandro [Perri], he's a pro at it, so we gave it to him and he came up with [the lyrics]. Yeah, so all that work I did on my own was kind of a waste of time.

But, yeah, the thing about upsetting the relationship with the audience, I think it's also more about upsetting our relationship with how we play, our habits and norms as musicians. A lot of what we've been doing these last couple of years has been taking a look at, what are the regular ways we make music. There is a default that everybody has ... when the same people get in the same room, which we do, on occasion, there are certain defaults you get into. So I guess I think a lot about trying to shift the way we think about things, the way I think about things, and so the lyrics are part of it. And things like [our

collaboration with] Secret Mommy, kinda challenging the way we look at our music, and other people's music ... and how to make music.

D: So the name *Continent & Western*, obviously it's a pun on country and western.

SL: A lot of the songs, when we're working on them, we refer to them as this or that ... like "Vitamin Meathawk" was kinda the "pop song." You have these genre definitions that are funny more than anything else. They don't really fit. Like, "Country and Western" is "we play both kinds of music," country and western. And obviously you've read the articles; everybody's spending half an article trying to define the music we play.

D: I probably won't do that. There are only so many adjectives for "hard to define."

SL: By adding "Continent," it changes the scale and weight of that phrase, and also shows how ridiculous that phrase is. And it kinda grows out of [the track "Continent & Western"]: part of it has a country feel and part of it has an African feel.

D: Do you think that the idea of scale, changing scale, applies to the album in general?

SL: I think scale is something we always talk about. We have [musical] phrases within phrases, longer phrases, overarching things, modules within them. I think everything we do is looking at scale and relation. From that perspective, it seems applicable.

D: When you listen to this album, or *Fond of Tigers* in general, the phrasing seems lyrical, even when lyrics aren't present.

SL: I've always been a real word person. Writing, reading, stuff like that. Somehow ... maybe I just put that into the phrasing without it necessary being explicitly lyrical. Implicit lyrics, throughout the rest of it? Usually when I write anything, I don't write one part that I'm hoping will [become] another part, I just write as a big jumble. And the rest of the band [picks] at this car wreck of things. So in there I think there are all sorts of things, and the phrasing, it could be sublimated lyricist.

D: Do you find the experience of playing a jazz fest different that playing a "rock show?"

J.P. Carter: Every time we play a jazz fest, it's like playing a rock show anyways ... doesn't really feel like a "jazz audience."

D: Is the feeling that it's not a jazz show but a rock show is that because of the audience that comes?

SL: I think it's more the programming because jazz people don't really see us as jazz, rock people probably do, but jazz people don't really ... So they put us with more rock bands. Like [opening for] Deerhoof, Deerhoof's not jazz; we're not jazz. We're both playing the [same stage at the Vancouver] Jazz Fest, you know? The only thing that makes it feel like a jazz fest is there are a few guys with fanny packs and floral shirts on. They come out of the woodwork at all of the shows! That's the only thing [with jazz festivals we've played] it is a slightly different audience. Yeah, all those jazz fest shows haven't been very jazzy.

JPC: There's all those fans that are into our experimental stuff, and a lot of people seem to enjoy our music, come to our shows. They're kinda jazz fans in a weird way, you know? They like the kind of jazz that is not traditional. The spirit of it is adventure, and that's the jazz part of this band.

SL: I like that we've played a lot of situations to a lot of different people. It gives us many different looks into [our music] ... If we only played a certain type of club, with certain types of bands, and really codified what we do, it would be limiting, and that's not what we're about, at all. So we've played with Shad, Tortoise, the Grande Mothers. ... I like it.

D: Do you think that the same diversity is reflected in the music you listen to?

All: Yeah.

D: What is spinning for you right now, what are you listening to? Besides *Continent & Western* of course.

JPC: I was pretty stoked when we opened for Deerhoof because they're one of my favourite bands, contemporary bands. So I like listening to them.

SL: I listen to a lot of hip-hop, mostly.

Morgan McDonald: I was watching some N.W.A videos the other day.

SL: I used to listen to a lot of N.W.A, and then sometime in the late '90s I got jumped on Granville Street and punched out by this gang of dudes, and the sentiments in the N.W.A started not feeling like, "Oh, let's just throw on some N.W.A and do the dishes and enjoy your life."

D: Did it get real? It got too real?

SL: It got real real. It got reel to reel, and it played back in my mind. It chipped my tooth, and bent my nose out of shape. That's why I snore on tour, and when I'm not on tour, too ...

MM: I am definitely a big fan of the early Tortoise and was happy to play with them. I bought some Debussy, listening to some good orchestral stuff. ... I have a collection of '80s vinyl that always keeps me entertained.

D: How was collaboration with Sandro and Matts [Gustafsson]? What was their flavour they brought?

SL: It wasn't so much that we called them out of the blue; it grew out of things we did. Last year's Jazz Fest, we played together with Matts, and we felt good about it ... He has a sort of firey [way]. He's pretty full on, so he joined us and it felt ... really natural. Same thing with Sandro, like "Oh, there's this other guy in the band." It wasn't like cold calling, we knew that [the] chemistry was already there. It felt right. ... We'd had a few experiences lately that were interactive, so it seemed like a natural part of what we'd been doing. So, Matts just sorta did what he did with us last year, just ripping baritone sax.

MM: And they're good collaborators too, they know how to enter into something where there's a dynamic and some history, I don't think they stepped on anyone's toes.

SL: Yeah, both of them were really gracious people. They both have a very distinct, strong ego in what they do. Matts [has] been doing his thing so long, and same with Sandro, ... so they're not stepping into things thinking they have to be dominant or subservient. They were very level. We felt that we were on the same level of the "hierarchy."

D: Going back to the album, do you have conceptions or expectations or hopes for the album? Do you have hopes for what people get out of it?

JPC: In making music I never think about that, I realized, because after a show people say, "Oh I loved the show," and they're saying why, explaining why, and I'm thinking, "Oh yeah, that is what we were trying to do." So I never go in thinking anything, except in the broadest sense of making music. I think that with this band, though, it seems like it's such an animal unto its own when we create the music. ... There are seven of us, that's just the nature of it. We don't think about how the audience is going to receive it.

MM: I think the lyrics will be an entry point for a lot of people. It will open a door to listen.

SL: I don't think that was the intention. I think that I want it to be something for people to really engage with, and maybe that's becoming [a] harder and harder thing to get from people. It's very easy to disengage as quickly for people. I want it to be a fairly total experience—I mean, it's like that for me. I feel certain things while playing music that I wouldn't mind other people feeling, when it's an interesting, transcendent feeling. It's like the universe starts vibrating a little bit and you're not thinking about anything else. It's very immersive.



DANIEL, FRED & JULIE (AND ANDREW AND SOME RANDOM FAN)

BY ANDREW WILSON
ILLUSTRATION BY MERIDA ANDERSON

Early last month I had the distinct pleasure of interviewing three prolific Canadian musicians: Daniel Romano of Attack in Black; Fred Squire of Calm Down It's Monday and Shotgun & Jaybird; and Julie Doiron, leader of the Julie Doiron Band, member of Eric's Trip and frequent collaborator with Mount Eerie, Gord Downie, Herman Dune and the Wooden Stars. These three artists began a collaboration last year in the garage of Squire's Sackville, N.B. home; a collaboration "unlike any previously heard from these fine and versatile musicians" according to their MySpace page. The music recorded that summer, over just a few days, was folk music—and not just any folk music—but the old timey "public songs for singing together" kind of folk music that I grew up with in the deep woods of East Texas; although, there were definitely distinct stylistic differences. After their concert at the Biltmore Cabaret, I met up with the titular trio outside the main entrance of the club where, over some cigarettes and congratulations from exiting fans, we had an intimate but still light-hearted interview—fitting for their music and performance that night.

Fred: We'll do this [motions to Daniel and himself] no sense talking to her. She doesn't know anything about this anyway

Julie: I just happen to be there—I'm not even... I'm just a figment of everyone's imagination on this project... OK go ahead and start the interview.

Andrew: Alright, my first question is about the first thing that popped into my mind when I heard your band's name—it reminds me of Peter, Paul & Mary. Was that intentional?

Fred: Negative.

Daniel: Naw, they probably just had the same idea as us.

Julie: They were put together by someone, weren't they? We put ourselves together—well I jumped in. [laughs]

[I put a large X through the Peter, Paul & Mary note and Fred pats me on the back]

Fred: I like your style, man. We're going to get along fine. [everyone laughs]

Andrew: So there's quite a good description on your MySpace page about your band and how it formed and in it you guys talk about how your record is "a record of folk music, three part harmonies, guitar picking and strumming. Songs of romance, justice, murder, loafing, complaint, horses and gambling. Old songs, in the public domain." Did you guys have any sort of method or rubric for figuring out which ones to pick? Because there are just so many to choose from.

Fred: There's a myriad, in fact. Uh,

well, no; although Dan did come up with the majority of the ideas for the record. It's mostly Dan here driving the project.

Dan: I'm just using their fame to skyrocket myself to success.

Fred: [laughs] Pretty much.

Julie: I'm glad you finally said it. [laughs]

[everyone laughs]

Fred: Unbelievable.

Julie: Bingo.

Andrew: Fair enough.

Fred: No, Dan doesn't even like us that much. [chuckle]

Julie: He barely puts up with us.

Fred: We don't really get along.

Julie: Yeah, don't even talk to him!

[laughs]

Fred: No, no. Dan's the guy! [pats Dan's shoulder]

Julie: We're just kidding! Of course, we love Dan very much.

Fred: Yeah.

Julie: Without him we would be lost, or at least I would be.

Andrew: So there was no particular reason you chose the songs you did?

Dan: They were just the songs that looked like they were the easiest ones to do. They were the ones that rhymed and stuff already—for the most part, when I started ... after that we got a little more creative.

Andrew: Alright. You guys obviously have a lot of passion for folk music.

That was really evident in your show and on your record.

Dan and Fred: Thank you.

Andrew: How did you each form this interest in these songs, especially these kinds of "story-telling" songs that you seem to focus on?

Dan: Well, you can really only write about your boring life for so long, you know? Then there comes a time when—

Random fan: Hey guys nice show!

Fred: Thanks!

Dan: —whether it's permanent or not it's important to look elsewhere, you know, for inspiration. I'm sorry, for some of that I was talking without really listening to what I was saying... because that guy... but I think that what I said was...

Fred: He was a nice guy.

Dan: Yeah he was.

Fred: Totally nice guy.

Andrew: You basically said that...

Andrew and Fred: ...you can only talk about your boring life so long before you have to look for inspiration elsewhere.

Dan: Yeah.

Julie: For me, because it was mostly Dan's project. I wasn't a part of picking the songs or anything, but for me, my biggest passion in general is just singing harmonies and singing along with people, so it kind of could have been any songs. I really trust Dan and Fred, though, and that's why I really enjoyed singing on this particular record. I just love singing.

Andrew: So for the two songs on the album that you have written, what kind of inspiration drove those?

Dan: Depression. Living in a shitty city. That type of song, really evoking and being evoked through me because of the shitty situation I was in.

Andrew: When you got together to make the album did you start off with the new material or did you write it as you were recording and working through the public domain songs?

Dan: Yeah well like, probably like 60 per cent of that record we wrote as we ... went through them and then there

... were a couple of them that I already had arranged when I got there. So, the two songs that I wrote were written already and a few of the other songs were already "generally" arranged.

Julie: Yeah, they would be out in the garage doing this stuff and I had my kids around so I was like, making dinner and lunches and stuff, and basically they would work on the arrangements and they would say "OK Julie, we're ready" and I'd go in and kind of sing it along with them once and then we would record it. It was very quick.

Andrew: Do you like that way of working?

Julie: I do, that's how I work on most of my records. I tend to, because a lot of times, the people I work with are really busy and so when you finally have a week off, you do it as fast as possible. I don't have much trouble coming up with the harmonies on the spot so it really isn't any pressure for me.

Andrew: I've noticed that you do this thing when you sing, where you move your head and "phase" your voice in and out of the mic's range.

Julie: Oh yeah.

Andrew: Was that something you were taught or something you do naturally?

Julie: I think it has come from experience. I like the idea of having the volumes change and having some kind of dynamic control. Since I'm not playing guitar or anything, it's my only recourse for me to dabble or experiment with the idea of it being louder or quieter. That sort of thing, especially if I'm about to go loud, I'll move back and kind of swell into it. It's a way of "mixing" myself.

Andrew: What lead to you guys doing this at all?

Dan: Uh, I just wanted to make a record with Fred because we had toured together before and bonded, so I asked him if he wanted to and he was into it and when I went out there

... Julie was there and we just ... made the record. We didn't even really know what it would sound like.

Andrew: Was it your idea to put the chairs on the dance floor?

Dan: Actually the chairs were the [Biltmore's] idea.

Andrew: Oh, it was the venue's idea?

Fred: Yeah.

Andrew: I thought that it was a very good idea and it uh, really tied the room together.

[everyone laughs]

Fred: Did it not? The rug—that rug really tied the room together did it not? But the chinaman is not the issue here, dude. That's not the preferred nomenclature.

[laughter]

Andrew: Speaking of nomenclature, folk music—what memorable experiences have you each had with folk songs, hootenannies and hoe-downs?

Fred: Whelp, you can come down to my kitchen any day of the week and that's what it sounds like. Minus Dan of course, except for when he's in town. Or when Julie's in town. And there's a good bunch of people in Sackville, where we recorded the record, who sound just like that. Well maybe a little bit different, more of an East Coast style of folk music which is impossible to explain. "Folk music"—what is it? I guess it has more of a "fisher's" type sound but the fact that we recorded on the East Coast has nothing to do with the songs picked or the subject matter. East Coast music, kitchen party type of music, is completely different. If you want to come by, or if anybody wants to come by, they can come to my kitchen on 19 Kirk Street in Sackville, N.B. It's always ready for a good round of music.

Dan: I grew up with folk music, my parents play folk music. So there are lots of experiences.

Andrew: Any musicians that stand out in your mind?

Dan: That I liked?

Andrew: Yeah.

Dan: Well it always changes. Right now all I listen to is George Jones. He's not a folk artist; he's a straight country artist... and that's pretty much all I want to listen to at all times.

Andrew: You all have multiple projects going at once. How do you juggle them and what do you think the future of this particular project will be?

Fred: I don't reckon there is necessarily a future for this band. It will go as long as it has to go and that's pretty much it. We never imagined touring this act in the first place whilst recording. This is just a bit of extra after the recording. As for the first part of the question, I guess with time schedules, everybody's availability ... that just seems to work out. We're also willing to work as well, as musical players, as musicians the public deems us. It will go for a certain amount of time and when it's over it's over. We'll just let it go and there it was.

Dan: Don't worry about it.

Fred: Yeah, there's no point really.

Dan: We'll let it die gracefully.

Andrew: Is there anything you want to say to the readers of the Discorder?

Fred: Personally?

Andrew: Using this interview as a vehicle for your message.

Fred: Yeah, don't waste water! There's no point in wasting water because we need water. If you can get around wasting water, you're OK. Do not use it wantonly. It's a precious resource, more precious than gold in so many ways.

Dan: Buy the Minor Threat discography, which is on Dischord Records.

Andrew: Should we include Julie in this?

Dan: She would probably say—

Fred: Yeah, let's guess what she'll say. She'll say, "Watch your step."

[laughs]

Julie: Be grateful.

You can read our review of their concert at the Biltmore on discorder.ca. Daniel, Fred & Julie's self-titled album is available from You've Changed Records. Daniel Romano has a new solo album out from You've Changed Records called *Workin' for the Music Man*. Fred Squire also has a new solo album coming out soon from Blue Fog Records.



OCTOBER

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

3	Land of Talk, Suuns, Rah Rah @ Biltmore Caribou, Emeralds @ Vogue Book Launch: Top 100 Canadian Singles @ Zulu The Black Keys @ Orpheum The Woodwards, Signe Tolleson, Jenny Rose @ Railway	4	Jamie Lidell, Zeus @ 560 Club Bogus Tokus, Evil Survives, Seventh Sin @ Funky's Klaxons, Baby Monster @ Venue	5	Shindig!: the Hot Moonbeams, Markus Naslund, Shi yi @ Railway The Drums, Surfer Blood, the Dewars @ Biltmore Sea Wolf, Sera Caboonie, Patrick Park @ Rickshaw	6		7	Mark Sultan, Thee Manipulators, the Granny Smiths, DJ Bryce Dunn @ Brandiz Hayley Sales @ the Chart Kcos, Astronautals @ Venue	8	Bettie Serveest, Parlour Steps @ Biltmore The Carnival Band, the Harvest @ Railway Frightened Rabbit, Plants and Animals @ Vogue Lovers Love Haters, My Friend Wallis & the Oh Wells @ Cobalt	9	Japandroids, Ladyhawk, PS 1 Love You @ Rickshaw Royal Wood, Hannah Georgas @ Rio Theatre	10	Shearing Pina @ Honey	11	Monotonic, Ty Segall, D. B. Buxton @ Biltmore Nii Sensae, Aids Wolf @ Honey	12	Shindig!: Badger, Crystal Swells, Paper Camera @ Railway Angus & Julia Stone, White Buffalo @ Venue Holy Fuck @ Rickshaw Die Antwoord @ Commodore Superchunk @ Zulu	13	Superchunk, Telekinesis @ Biltmore Broken Social Scene, the Sea & Cake @ Commodore You Say Party!, MT-40, Petroleum By-Product @ Chapel Arts One Eskimo @ Venue	14	Jasper Sloan Yip, Yes Nice, 41st & Home @ Railway Next Music from Tokyo @ Biltmore Broken Social Scene, The Sea & Cake @ Commodore Wiz Khalifa, Yelawolf @ Fortune Half Chinese, Dbl Dragon, Watermelon @ 455 Abbott	15	Ache Records Super Sale Begin! @ Record Shops The Legendary Pink Dots @ Biltmore Humans, Wizardz @ Cobalt 54-40 @ Commodore Liz Phair @ Venue Orkestra Futura @ the Culture	16	Teenage Fanclub @ Biltmore Peace, Loving, Unreliable Narrator, Manners, Friendship & the Fawn, Chris-a-tiffic @ Blim Stryker, Joyce Collingswood, Infamy @ Brandiz	17	The Murder City Devils @ Commodore	18	Coheed & Cambria, Fang Island, Wild Orchid Children @ Commodore	19	Justin Bieber @ Rogers Arena Shindig!: Citizen Hands, Girlfriends & Boyfriends, Maolu @ Railway The Boogiemans Jordan Daniel, Baptists, Spirals @ Biltmore	20	Justin Rutledge @ St. James The Morningenders, Twin Sister, Cults @ Venue	21	The Acorn, LeafVolleybeek @ Biltmore	22	Deer Tick, Phosphorescent @ Biltmore Man Your Horse @ Brandiz Supercassette, Alonzo Wang @ Cobalt Gogol Bordello, Forro in the Dark @ Commodore Tyrannahorse @ Railway Big Boi @ Vogue	23	The Vaselines, Dum Dum Girls @ Biltmore Good Grief!, the Grizz, Mexican Drug Patrol, the Swills @ Railway	24	She & Him @ Orpheum	25		26	Shindig!: Dbl Dragon, High 5 After Sex, the Oh Wells @ Railway Deerhunter, Real Estate, Casino vs. Japan @ Commodore	27	Winter Gloves, Humans @ Biltmore	28	Sufjan Stevens @ Orpheum Cowards, Womankind, Koban @ 455 Abbott	29	Bad Fate, the SSRIs, What's Wrong Tohe? @ Brandiz Ari Buffalo @ Biltmore Best Coast, Sonny & the Sunsets @ Cobalt Boy 8-Bit @ Pop Opera	30	Women, Nii Sensae @ Biltmore No More Strangers Halloween w/ TBA out of towners @ TBA	31	Halloween @ Everywhere
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// CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

	SUNDAY		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am			CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am
7			CiTR Ghost Mix						7
8				Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8
9	Tana Radio (World)		Breakfast With The Browns (Eclectic)				Synchronicity (Talk)	The Saturday Edge (Roots)	9
10	Shookshookta (Talk)			Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Ska-T's Scenic Drive (Ska)		10
11	Kol Nodedi (World)		Stranded (Eclectic)						11
12pm			Alt Radio (Talk)	Morning After Show (Eclectic)	Anoise (Noise)	Duncan's Donuts (Eclectic)	CiTR Listener Hour (Eclectic)	Generation Annihilation (Punk)	12pm
1	The Rockers Show (Reggae)			Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Eclectic)	Barnburner (Eclectic)		1
2			Parts Unknown (Pop)	Give 'Em the Boot (World)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)	Power Chord (Metal)	2
3	Blood On The Saddle (Roots)	Fill In	Mantis Cabinet (Eclectic)	Wings (Talk) Prof (Talk)		Japanese Musicquest (World)			3
4			The Rib (Eclectic)	Radio Freethinker (Talk)	Rumbletone Radio A Go Go (Rock)	French Connection (World)	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	4
5	Chips (Pop)	Saint Tropez (Pop)	News 101 (Talk)	Thunderbird Eye (Talk)	Arts Report (Talk)	Native Solidarity News (Talk)	News 101 (Talk)	The Leo Ramirez Show (World)	5
6			Career Fast Track (Talk)		Reel to Real (Talk)			Nasha Volna (World)	6
7			Sore Throats, Clapping Hands (Eclectic)	Flex Your Head (Hardcore)	Sam-squantch (Ecl)	Shameless (Eclectic)	Are You Aware (Eclectic)		7
8	Rhythms (World)	Fill In	Exploding Head Movies (Eclectic)	Life On Jumpstreet (Dance)		Exquisite Corpse (Experimental)	CiTR Sports Live (Talk)	Notes from the Underground (Electronic/Hip-hop)	8
9	Mondo Trashed (Eclectic)				Folk Oasis (Roots)				9
10	Transcendence (Dance)		The Jazz Show (Jazz)	Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)		Synaptic Sandwich (Dance/Electronic/ Eclectic)	10
11				CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Fill In	Shake A Tail Feather (Soul/R&B)		11
12am	Throwdown FM (Dance / Electronic)							CiTR Ghost Mix	12am
1							The Vampire's Ball (Industrial)		1
2	CiTR Ghost Mix		CiTR Ghost Mix			Aural Tentacles (Eclectic)			2
3				CiTR Ghost Mix	CiTR Ghost Mix				3
4							CiTR Ghost Mix		4
5									5

SUNDAY

TANA RADIO

(World) 9-10am

SHOOKSHOOKTA

(Talk) 10-11am

A program targeted to Ethiopian people that encourages education and personal development.

KOL NODEDI

(World) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays
Real cowshit-caught-in-yer-boots country.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s sound-tracks and lounge.

SAINT TROPEZ

(Pop) 5-6pm

Alternating Sundays
Welcome to St. Tropez!
Playing underrated music from several decades!
st.tropez101.9@gmail.com

QUEER FM

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music.
queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

MONDO TRASHO

(Eclectic) 9-10pm

The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

TRANCENDANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.
trancendance@hotmail.com

THROWDOWN FM

(Dance / Electronic) 12-1am

Hosts Downtown Stacey Brown and Jen Slatore are proud to announce that the playlist for each and every show will be 100 per cent Vancouver, B.C. based underground music of the sub-bass generation. This means you'll never hear a track that's not from our west coast province of B.C. We call ourselves collectively: The Local Union 604.
ThrowdownFM@gmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
breakfastwiththebrowns@hotmail.com

STRANDED

(Eclectic) 11am-12pm

Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

ALTERNATIVE RADIO

(Talk) 12-1pm

Hosted by David Barsamian.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

MANTIS CABINET

(Eclectic) 3-4pm

THE RIB

(Eclectic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on The Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm

Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

CAREER FAST TRACK

(Talk) 6-6:30pm

Join host and author Philippe Desrochers as he teaches you how to dramatically increase your income doing work you love.

SORE THROATS, CLAPPING HANDS

(Eclectic) 6:30-7:30pm

Sore Throats Clapping Hands relies on simple melodies and poignant lyricism to drive our passions. We embrace music that takes little production and, for that reason, is extremely accessible to play, share, create and enjoy—music that can be produced with little more than clapping hands and sore throats.

EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. Oct 4: Tonight we celebrate the birthday of pianist Walter Bishop Jr. "Bish" who played with Charlie Parker and was one of the hardest swinging modern players. Here's "Bish" with bassist Jimmy Garrison and drummer G.T. Hogan in Speak Low.

Oct. 11: Two important birthdays are recognized here with the pairing of drummer Art Blakey and pianist Thelonious Monk

in an legendary recording called Art Blakey's Jazz Messengers with Thelonious Monk. Oct. 18: Another birthday tribute to one of the greatest of all Jazz singers: the redoubtable Anita O'Day. This disc called All The Sad Young Men is one of her finest and features the orchestra of Gary McFarland. Oct. 25: The last birthday tribute belongs to someone who is still alive and active: saxophonist/composer/bandleader Jimmy Heath. Here is his award-winning big band recording called Little Man Big Band.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am

Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kick-start your day.

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminals!
borninsixtynine@hotmail.com

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on the Morning After Sessions.

LAUGH TRACKS

(Talk) 1-2pm

Laugh Tracks is a show about comedy. Kliph Nesteroff from the 'zine, Generation Exploitation, hosts.
generationexploit@yahoo.com, musicalboot@yahoo.ca

GIVE 'EM THE BOOT

(World) 2-3pm

Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual Italian/English show. Un programma bilingue che esplora il mondo della musica etnica italiana.

WINGS

(Talk) 3-3:30pm

Alternating Tuesdays

PROF TALK

(Talk) 3-3:30pm

Alternating Tuesdays

Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research, and to provide a space for interdisciplinary thinking. Interviews with professors from a variety of disciplines.
http://ubcproftalk.wordpress.com
proftalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

IN THE CAGE WITH BARDS

(Talk) 4:30-5pm

Join Carlin Bardsley as he welcomes the top names in Canadian Mixed Martial Arts to put up their dukes and discuss the fastest growing sport in the world. Recaps, interviews, tunes and more... it's the most fun you can have without being punched in the face!

THUNDERBIRD EYE

(Talk) 5-6pm

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

FLEX YOUR HEAD

(Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

LIFE ON JUMPSTREET

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's radio with sass!

WEDNESDAY**SUBURBAN JUNGLE**

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed! dj@jackvelvet.net

POP DRONES

(Eclectic) 10-11:30am

ANOIZE

(Noise) 11:30am-1pm
An hour and a half of avant-rock, noise, plunderphonic, psychedelic and outsider aspects of audio. An experience for those who want to be educated and EARItated. lukemea@hotmail.com

THE GREEN MAJORITY

(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW

(Talk) 2-3pm

RUMBLTONE RADIO

A GO GO
(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm
Movie reviews and criticism.

SAMSQUANTCH'S

HIDEAWAY
(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop. antibinder@hotmail.com

SHAMELESS

(Eclectic) 6:30-8pm
Alternating Wednesdays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997. folkoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvanity.com/category/sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY**END OF THE WORLD NEWS**

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. duncansdonuts.wordpress.com

WE ALL FALL DOWN

(Eclectic) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. www.weallfalldowncitr.blogspot.ca

INK STUDS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

JAPANESE MUSICQUEST

(World) 3-3:30pm
Syndicated from CJLY Kootenay Co-op Radio in Nelson, B.C.

FRENCH CONNECTION

(World) 3:30-5pm
French language and music.

NATIVE SOLIDARITY NEWS

(Talk) 5-6pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

ARE YOU AWARE

(Eclectic) 6-7:30pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

EXQUISITE CORPSE

(Experimental) 7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane. artcorpse@yahoo.com

LIVE FROM THUNDERBIRD

RADIO HELL
(Live Music) 9-11pm
Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. auraltentacles@hotmail.com

FRIDAY**FRIDAY SUNRISE**

(Eclectic) 7:30-9am
An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

SYNCHRONICITY

(Talk) 9-10am
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

SKA-T'S SCENIC DRIVE

(Ska) 10am-12pm
Canada's longest running Ska radio program. djska_t@hotmail.com

CITR LISTENER HOUR

(Eclectic) 12-1pm
Tune in each week as you, the CiTR fan, gets to pro-

gram an hour of adventure for the whole world to hear! For more info, contact program coordinator Bryce Dunn at citrprogramming@club.ams.ubc.ca.

BARNBURNER

(Eclectic) 1-2pm
The greasier side of rock 'n' roll, rhythm 'n' blues, and country... Crack a beer, order some BBQ, and get your boogie on.

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else. www.radiozero.com

NARDUWAR

(Narduar) 3:30-5pm
Join Narduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! narduar@narduar.com

NEWS 101

(Talk) 5-6pm
See Monday for description.

CITR SPORTS LIVE

(Talk) 6-10:30pm

SHAKE A TAIL FEATHER

(Soul/R&B) 10:30-12am
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Dark, sinister music to soothe the and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: thevampiresball.blogspot.com. thevampiresball@gmail.com

SATURDAY**THE SATURDAY EDGE**

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! stevedeg3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore

backed by band interviews, guest speakers and social commentary. crashnburnradio@yahoo.ca

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff the Metal Pimp.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul. codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(Dance) 5-6pm
The best of mix of Latin American music. leoramirez@canada.com

NASHA VOLNA

(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad. nashavolna.ca

NOTES FROM THE UNDERGROUND

(Electronic/Hip-hop/More) 7-9pm
Start your Saturday night off right with our weekly showcase of the local underground DJ and electronic music scene. notesundergroundradio.blogspot.com notesundergroundradio@gmail.com

SYNAPTIC SANDWICH

(Dance/Electronic/Eclectic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you! www.synapticssandwich.net



BY JORDIE YOW
ILLUSTRATION BY TYLER CRICH

A simple urgent bassline and a riotous drum beat start at the same time as these words:

"When I was born I had a party hat on / I had a party hat on when I came out of my mom."

This is how Bash Brothers' "hit" song "Party Hat" goes. It's a song about babies partying in a maternity ward. It's a narrative set to punk about a baby that was so good at partying (in the keg stands and loud music sense of the word) that by merely being born, she kicked off an amazing party. It's a gem, both because of the brilliant simplicity of its aggressive punk rock nature and because of its sheer ridiculousness.

The song was written by Kristjanne Vosper and is a good example of the simple but brilliant songwriting that the duo churns out. Her band mate Lindsay Coulton recalled the song's creation as something that almost was not a song for Bash Brothers. When the song was originally written Vosper "shopped it to her other band and they were like, 'that song is stupid' ... I was so glad that they thought that song was stupid because we got it."

Bash Brothers are a punk duo who are mostly from Nanaimo, B.C. although they've also been based out of Vancouver and Ladysmith throughout their time together. They've had a rather long meandering existence. "It's almost nine or ten years now," recalled Coulton on the phone from Nanaimo.

"Party Hat," like most of their songs, started as a joke.

"Usually we're just sitting around talking and then one of us will say, 'You know what would be really funny?'" Vosper said over the phone from Prince Rupert, where she is currently working counting dead fish for the government. The two of them were kind enough to line up a couple phone

conversations for interviews, which had a certain deficit that Vosper pointed out.

"You don't get any of our—," she paused while searching for the word.

"Banter?" I asked.

"—friendship," Vosper finished.

Which brings up a very good point. This duo has a tight, long-lasting friendship. They have been friends since they met in grade 9 and started practicing in Coulton's mom's basement. "Lindsay's kind of amazing because she always laughs," said Vosper.

"We're just kinda blessed with the kind of friendship we have, and we pick up without skipping a beat," said Coulton.

Bash Brothers was formed out of a number of desires, but one that Vosper expressed was to go where other bands weren't quite willing to go.

"You go see a band and you feel the riff in your heart, but it's not quite enough," she said. "It's not bombastic enough or ridiculous enough."

With Bash Brothers you don't feel like they're holding back. Their music is hard riot grrrl punk, but ridiculous to the extreme. They sing about how awesome it is to see Andrew W.K. (an influence that is impossible to ignore), how one of their aunts gave them smelly soap, and they've got a new favourite about a trash-eating bear.

They are mostly a live band who has toured much of the B.C. Lower Mainland and Alberta, playing at last summer's Sled Island. They are devoted to putting on a show that both entertains and challenges what people expect them to be.

"Kristjanne would wear this hilarious sexy basketball outfit with booty shorts and I would wear like, an Indian chief costume," Coulton said, recalling one of their early shows. "Sometimes we would wear sundresses and then pour blood all over ourselves ... to make it harder or grittier."

Although they are still dedicated to performing, they have toned it down a smidgeon, but still tend to do something of the costumed variety during performances.

"I feel very strongly about face paint," said Vosper about their current trends in performance dress up. At Sled Island this involved eye black and a mishmash of football garb.

Very aware of how a two-girl duo can be pigeonholed, Coulton said they make a conscious effort to not just be a couple of "cute girls."

The band has a number of recordings under their belt and plan to release more in the future. A 7" was released on Nanaimo's frvdy rcrds (pronounced frividity records) and then re-released by NoiseAgonyMayhem as their 2009 Tour EP.

"He actually made that record for us free of charge," Vosper said of NoiseAgonyMayhem's David Read. When he heard that they were leaving on tour without any merch, he insisted on pressing them some copies of their 7".

"[A friend said] we have horseshoes up our asses, but don't say that," said Vosper, worried about the crudeness of the statement. "You can say that if you want. I don't care. Well, I do care, but I said it. So, you can say it. I wouldn't want you to lie to the readers of Disorder."

Though they record their music, Bash Brothers think of themselves primarily as a live band.

"It's not the kind of music that you put in your stereo and do your homework to," said Coulton.

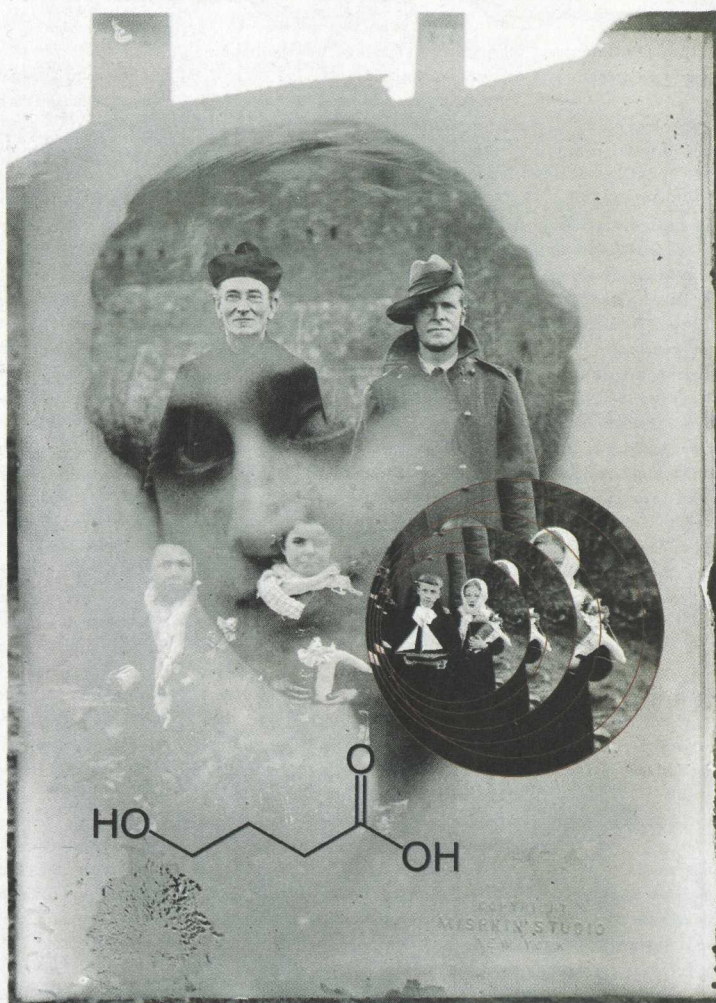
"It's better live."

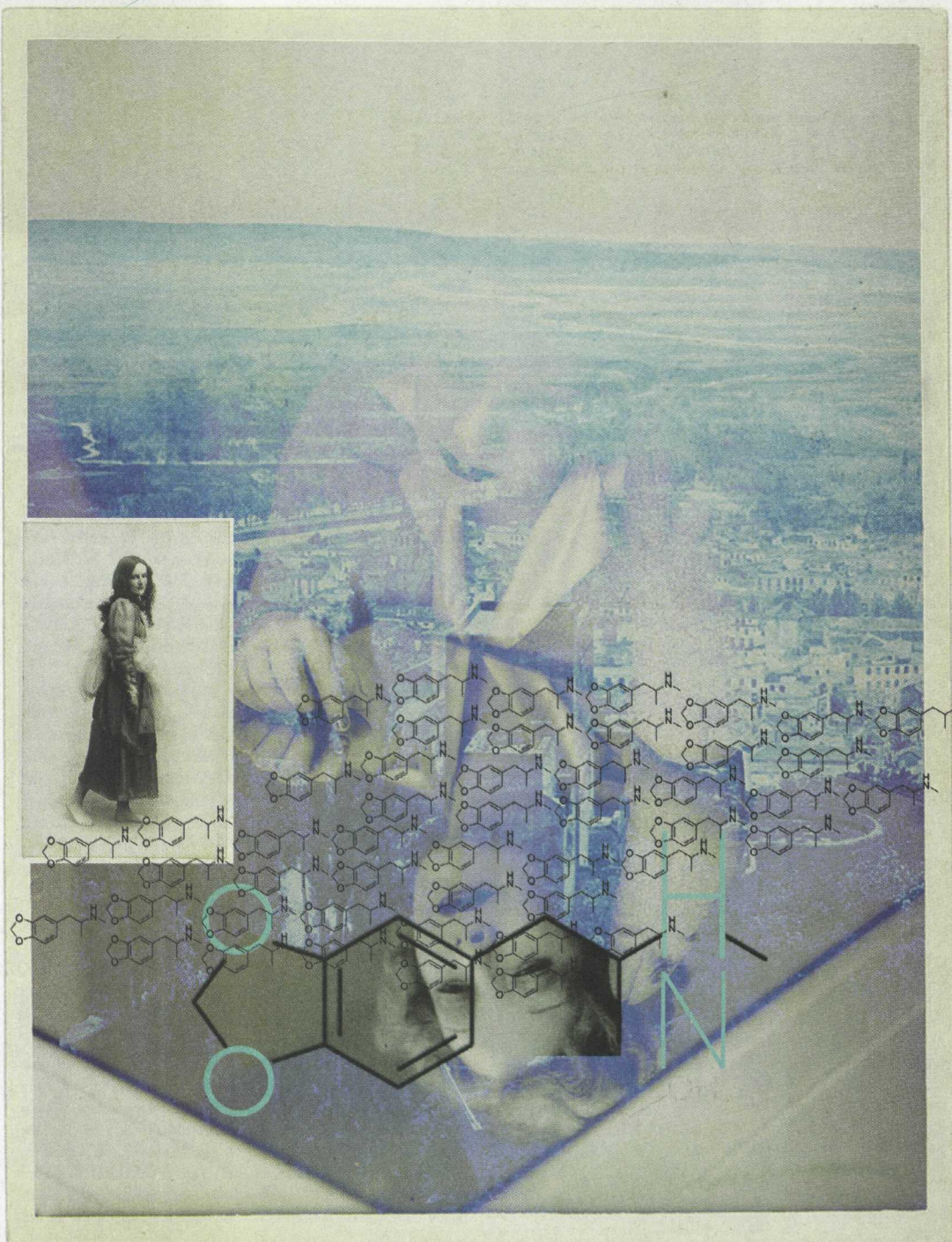
They are planning a tour through Vancouver to Alberta and then back, so try to catch them out when they come through in late October or early November for a good dose of hard, ridiculous music.

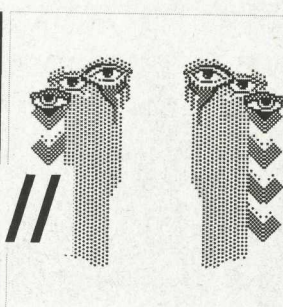
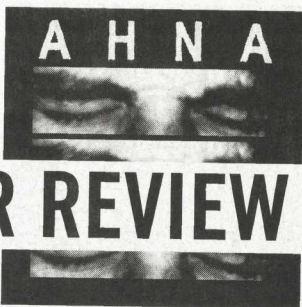
To check out their music and upcoming shows visit www.myspace.com/bashbashbash.

ART PROJECT // SYLVANA D'ANGELO

SYLVANA D'ANGELO LIVES AND WORKS IN VANCOUVER. SHE USED TO LIVE IN TORONTO, ONTARIO. THAT'S WHERE SHE WENT TO SCHOOL, BROKE HER TEETH AND BECAME AN ARTIST. HER WORK IS AN EXPLORATION OF EVERYTHING IN THE SEARCH FOR SOMETHING BEAUTIFUL AND MEANINGFUL AND FOR THE EXPLOITATION OF THAT MOMENT.







AHNA (soldierpumps)

Ahna is a local two-piece drone violence band that has just released their first self-titled LP. Recorded in the dead of winter by Jordan Coop, the record is as intense as the crushing rainfalls that will soon envelop this city. Graham Christofferson (bass, vocals) and Anju Singh (drums, vocals) have put the album out on their own small, independent label, soldierpumps. It follows, and is influenced by, their "The Confederation of the Cult of One."

The vinyl release of Ahna features a locked groove on either side of the record, so that one end feeds into the next beginning. There is no start and no finish. Rather than resolving at the end, the album cycles deeper into the cold, nebulous recesses of Singh and Cristopherson's collective psyche.

The album proceeds slowly. Loads of feedback is met by a slow, pounding drum beat. Throughout the course of Ahna, these droned-out sections are broken by a fury of rapid drumming, bass riffs and screaming. Still, Ahna never loses its focus or its careful construction of an emerging style of music that combines, in the very best way, drone, metal, punk and noise. I suggest picking up the vinyl before the darkness of winter settles in.

—Sarah Charrouf

BEAR IN HEAVEN BEAST REST FORTH MOUTH: REMIXED (Hometapes Records)

October 2009 brought Beast Rest FORTH Mouth by Brooklyn's Bear in Heaven, and this fall brings a re-

release of that album, packaged with a disc of remixes. *Beast Rest FORTH Mouth: Remixed* puts the album into the studios of a diverse team of musicians, including *the Field* and *Justin Broadrick* (a.k.a. *Jesu*).

The original album was a layered piece of psychedelic pop, full of synthesiser arpeggios and floating melodies driven by insistent, interlocked rhythms. Dense, melancholy, outlandish soundscapes change key and direction at a moment's notice. You can hear strains of *Can* in the repetitive synth lines, anchoring drums and the way the band works together as a mechanical unit. But the album is far from a Krautrock throwback with modern synth tones—this is forward-looking experimental pop—and it captures a kind of sci-fi desolation feel that is not without hope.

As for the remix album—drastically different as it may be—it manages to re-invent without clobbering the original tracks. Even *BRAHMS'* techno-house rendition of "Fake Out" uses the source material in an interesting way. *The Field's* version of "Ultimate Satisfaction" captures the haziness of the original, while stripping the tune down to one chord and implanting a booming kick drum. He augments the tension while taking away the close, crowded vibe. A few other tracks implement the same basic four-on-the-floor rhythm, like the *High Places* remix of "Drug a Wheel," the grinding plod of which is transformed into a cool, grooving, spacious experience with a throbbing kick and reverbed congos.

My favourite remixes however,

would be *Twin Shadows'* remake of "Lovesick Teenagers" and *Studio's* redo of "You Do You." Both take the melodies of the originals and change the feel completely, cutting out the beautiful clutter of meandering synths and setting what's left against sharp, funky rhythms that are minimal in comparison.

Since *BRFM* was such a maximal album, each remixer had the luxury of sifting through its multitudinous layers to find the perfect "raw" material. When you hear the original ideas in the new setting, it's like hearing the same song for the first time, but by a different band. It's a great listen that takes you all over the map, as well as exposing you to ten artists you may not have before known.

—Doug MacKenzie

CROCODILES SLEEP FOREVER (Fat Possum)

First there is nothing. Then, dark ambient frequencies, an electro beat, synths, tight drums, guitar fuzz... Beautiful. After about two minutes, we finally hear the first vocals from the lead track off of the *Crocodiles'* sophomore effort *Sleep Forever*, foreshadowing the musical journey your speakers are about to undertake. Hailing from San Diego, the *Crocodiles* have produced a perfect stew of guitar fuzz, ambient noise, catchy choruses and punk-pop progressions.

The lead track "Mirrors" is one of many gems on this record. The song builds beautifully to a crescendo of noise and melody. "Hollow Hollow

Eyes" continues the balancing act combining echoes, feedback and reverb elements while keeping every other note discernible. The title track of the album is a highlight with a super catchy chorus and more of that *Crocodile* stew—ditto for "Billy Speed."

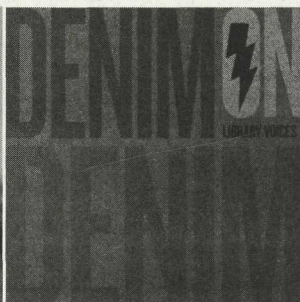
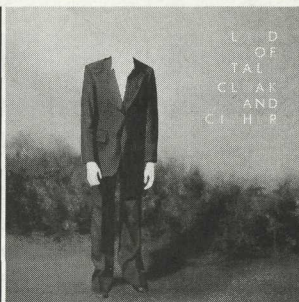
"Hearts of Love" adds xylophones to the mix and the finisher, "All My Hate and All My Hexes Are For You" closes out the journey of ambient disorder with an electro beat and more of a stripped down feel while adding a synth motif that sounds like it was played on a classic 1970s electric Harpsichord.

Sleep Forever is extremely tight given the looseness of background flutter. There is a sense of polished noise and the record is sure to surprise many old fans while attracting new ones. It will be interesting to see if they can duplicate this perfection and balance into their live show. Nevertheless, the studio effort is an instant hit and grows even stronger over time.

—Slavko Bucifal

FLASH PALACE SOME MISINTERPRETED SUNSETS (Mayan Chorus)

Sometimes cheap "sounds like this other, preexisting band" comparisons are the best way to go for record reviews, and I will begin by giving an abridged list of bands/artists that *Flash Palace* sound kinda like: *the Books*, *Atlas Sound*, *Explosions in the Sky*. If you like any of these bands, you will be very pleased with *Flash Palace's* new EP, *Some Misinterpreted Sunsets*, and should purchase it immediately.



It's available as a cassette, for audiophiles with access to old stuff, and download, for those of us who don't see any intrinsic or nostalgic value in outmoded technologies.

While Flash Palace play within a similar genre explored by the artists listed above, these comparisons don't detract from the band's ability to create innovative rock collages. On *Some Misinterpreted Sunsets*, the Vancouver quartet construct complex post-rock jams, with dreamy, layered vocals that drift in and out of the tracks.

These songs are interspersed with electronic elements, like the glitchy drums and pulsing electronic bass on "sasa," which sounds like a blissed-out reinterpretation of both minimal techno and seething dubstep, as the song progresses. Considerable craftsmanship has gone into this album, as evidenced by the seven-minute "Seventy Lives," which is all looping guitar, ethereal vocals and unexpected transitions. *Some Misinterpreted Sunsets* is both cerebral and nostalgic, and goes beyond simple comparisons to works that may have influenced its creation.

—Tony Kess

FACTOR LAWSON GRAHAM (Fake Four Inc.)

Straight out of Saskatoon, Canadian producer Factor has just dropped a fresh set of beats with *Lawson Graham*, a tribute to his late grandfather. Not only do these songs stick to their hip-hop backbone, the 18 tracks explore a diverse collection of sounds and melodies that can appeal to anybody,

regardless of music preference.

From the opening instrumental to the disc-closing title track, *Lawson Graham* is an exceptionally well-crafted hip-hop album. Factor has enlisted a wealth of talent, including familiar artists like *Moka Only*, and some more obscure talent, such as *2Mex* and *Nomad*. Factors work is covered in rich textures, colourful beats, and excellent vocal work from all contributors. This is most definitely a sonically rich release, with mellow, guitar-driven tracks (such as "Not What They Seem") to the obligatory, club-worthy dance tracks (both "Went Away" and "They Don't Know" come to mind).

The highlight track is easily "Missed The Train"; it is absolutely relaxing, charming and undeniably enjoyable with Gregory Peppers soothing singing. The subtle guitar work really lifts the soft vocals and the otherwise melancholy lyrics. This depth of musicianship is accentuated by upright pianos, soft acoustic guitars, majestic strings and some nostalgic singing that is reminiscent of an old gramophone recording.

A clever aspect of the album is the addition of retro effects (such as the grainy, "old school" sound found on many tracks). The closing track, for example, develops on a moody style that feels very much retrospective of the sounds present in the day of Factor's grandfather. The production ends up being fantastic, with no overpowering instruments or vocals; the effects are well done and are not over the top, but rather beneficial to the complete sound of the album. However, lyrically,

the disc teeters between meaningful and just plain silly; phrases like "You ever feel like you got ripped off / At the grocery / It sure does suck" really ruin the otherwise melodic piece of art Factor has envisioned.

If Factors grandfather was alive today, he'd be more than proud of his grandson for this stellar release.

—Kamil Krawczyk

LAND OF TALK CLOAK & CIPHER (Saddle Creek)

Land of Talk's newest offering, *Cloak & Cipher*, is much more contemplative and softspoken than their previous records. And this seems to be the purpose of the album: a sonic breath and a moment of rest. Hopefully, this rest is a palate cleanser, a space between, and not a permanent downshift. Because apart from "The Hate I Won't Commit" and "Hamburg at Noon," which have more punch, and the title/intro track, which functions as a well-wrought transition from the last album, *Cloak & Cipher* is on the wrong side of languid. It drifts into the realm of listlessness; the songs mush together rather than cohere. While I don't need hooks, I do need memorable. I want songs stuck in my heart.

The disc itself arrived to *Discorder* with a release that, among other poetics, noted that "songs fade out, fall apart, linger unresolved." This is certainly evident, and so perhaps my reaction is a matter taste rather than an indicator of how successful this effort is. And indeed, when listened to in rotation with their other works,

is a nice change of mood. But as much as *Cloak & Cipher* is an enjoyable experience, and one that is obviously personal to the artist, I missed the sonic and lyrical (and distinctly feminine) clarity, wit and disposition they have delivered in the past.

—Maegan Thomas

LIBRARY VOICES DENIM ON DENIM (Young Soul)

Library Voices is an eight-piece outfit hailing from Regina, Saskatchewan, where good times can seem hard to come by to B.C. outsiders (what with the 40-below weather, landlocked plains and scorching summers). However, upon listening to even one millisecond of their new release, *Denim on Denim*, one can immediately assume Regina is the birthplace of all things danceable and upbeat in the indie pop music world.

The follow-up to 2008's *Hunting Ghosts (& Other Collected Shorts)*, *Denim on Denim* expands the band's already sugary sweet pop reputation into a full blown diabetic persona with bubbly synthesizers and guitar riffs and anthemic sing-a-longs. Paring down more experimental and quirky touches for straightforward instrumental matches and harmonies, songs like "Insider Trading (On Outsider Art)" and "Drinking Games" may lose this quirky edge, but in turn become more accessible works of pop gold in the process. The radiant "Party Like it's 2012"—glorified in an awesome *La Blogotheque* video—is an infectious, toe-tapping song of dancing drums and handclaps and is positively the

standout hit.

One criticism: *Denim on Denim* can tend to feel monotonous at points in its pursuit of everything upbeat, therefore, giving it a repetitious feel. However, when Library Voices begin their expansive Canadian tour dates beginning mid-September and spanning all the way through October, one can assume this non-stop positivity will be met with nothing but feet on the dance floor and hands in the air.

—Kaitlin McNabb

LUKE DOUCET & THE WHITE FALCON STEEL CITY TRAWLER (Six Shooter Records)

Steel City Trawler, Luke Doucet's fourth solo album, finds him mining all kinds of classic sounds, and putting his Gretsch White Falcon [ed. That's a guitar originally released in 1955 known for its visually distinct white body.] to work in a batch of new songs that range from stomping, country rock to quiet fingerpicked acoustic pieces. There's even a revved-up version of *Gordon Lightfoot's* 1974 hit, "Sundown" with a trashy, Neil Young-like guitar solo.

In fact, from the **Keith Richards** licks in "Dirty, Dirty Blonde" to the "Lust for Life" riff in "Thinking People," Doucet seems inspired by the classics more than anything else, and has never been as far from his past with Vancouver's freaky surf-punk purveyors *Veal*. That said, *Steel City Trawler* is a collection of solidly-written songs that would appeal to the listener with a taste for twangy, cleanly produced pop-rock.

Doucet's playing is worth mentioning; he intersperses plenty of tasty licks into the proceedings, adding interest and not distracting from the songs' progressions. He's a great player, and not too proud to do a one-note guitar solo when it's called for, as in "Dusted." All the songs have a planned-out thoughtfulness, and

show a maturity that comes through in the arrangements and the way all the instruments work together.

Steel City Trawler works best on its quietest track, "Maggie." This song has what you need—dynamic fingerpicking, textural electric guitar reverberating distantly in the background, two-part harmony on the vocals and gripping key changes that really hold the listener's attention. There's a sense of restraint and space that contrasts with the fullness of the other songs.

There's plenty to listen to on *Steel City Trawler*. While it's unlikely that anyone who doesn't already appreciate rootsy rock music will find a whole lot to like, it's a detailed album with many layers to each song. One gets the sense that it could be heard many times before all its details are experienced.

—Doug MacKenzie

THE MAGICIAN & THE GATES OF LOVE THE SINGLES (Independent)

The Magician is a far cry from the balding "illusionist" that probably showed up at your eighth birthday party. Though he has been known to bust out a card trick or two at his live shows, Nathan Moes (and his new backing band the Gates of Love) are the real deal.

Drawing noticeable influence from *Belle & Sebastian*, the **Unicorns**, **Ben Folds** and the **Flaming Lips**, the Langley quintet's follow-up to Moes' debut EP *Who Will Cut the Grass When I'm Gone?* is a work of honest showmanship, sans smoke and mirrors.

"Banner Year" begins with regal trumpet trills and accelerating piano keys, building up to a harmonized choral arrangement that might make **Brian Wilson** smile. After a short intro courtesy of an electric organ and egg shaker, "A Gentleman's Harvest" busts out the record's catchiest croon: "Oh, you don't even know."

"The Lions" is a half-whispered lament followed by the theatrical, sway-inducing storytelling of "Take a Trip." All four tracks burst with character despite straightforward arrangements. The singles, available for download at \$2 apiece, anticipate the release of the band's forthcoming full-length album in 2011.

—Sarah Berman

MINOTAURS THE THING (Static Clang)

The Thing by Guelph, Ontarios *Minotaurs* is one of those albums that ought to grab attention from the get-go. The first track, "Caught In The Light" is a slinky little number that warrants turning the lights down low and dancing naked in the kitchen with your favourite other. Then just when you think its time to hit the hay, "Get Down" kicks in seamlessly and messes you up with its chunky warm horns and sly beat. This is slick as ice, groove-heavy music that belongs to all the dance crazy light-footed fairy folk in the world. With their quirky rhythm and horn-heavy vibe they could rock a stage at Shambhala just as easily as the mainstream stage. Casting respectful nods to African rhythms with a bit of indie-rock roots thrown in for fun, *Minotaurs'* music is tricky, sexy, smooth-like-jazz and ultimately a very easy pill to swallow. Singer Nathan Lawrs voice taps into an almost **Thom Yorke**-like timbre and glides flawlessly alongside gorgeous instrumentation such as on tracks like "Lazy Eye" which is jumpy and flighty while "Crystal Cave" plods along like an old ghost: hissing, frothing, howling and stomping its way through a strange feverish dream. *The Thing* is one heck of a good album that got me moving in the first few notes, and an album that rightly should put the *Minotaurs* on the map as a definite go-to funky party band.

—Nathaniel Bryce

PS I LOVE YOU MEET ME AT THE MUSTER STATION (Paper Bag)

Who would have thought Kingston, Ontario could produce a hip experimental rock group that would instantly blow every listener's mind with the first track? Well, its export *PS I Love You* has done just that with their new album *Meet Me at the Muster Station*—and then subsequently melted every listener's face with the rest.

Instrumentally, this album is an upbeat affair, but one that uses fast-paced drums, shredding guitar lines and quivering screams and shouts reminiscent of the **Cramps** rather than sugary sweet vocals and cutesy keyboard melodies. The whole album absolutely reeks of swagger and coolness. Songs like title track "Meet Me at the Muster Station" and its other half, "Meet Me at the Muster Station (Pt. 2)" exemplify the distorted shoegaze feel of the band with droning synthesizers set to melodic guitars and precisely timed vocal quips. Hardcore feedback, screechy guitar lines and heavy drums best heard in "Butterflies and Boners" and "Get Over" are done with effortless grit and edge but never become so overwhelmingly hard as to resemble dissonant noise music. The opening guitar line of "2012" is bang-on in its catchiness, immediately filtering into lead singer Paul Saulnier's passionate wailings and musings begging people to wonder "Will we ever live to see our dreams?"

The album's eclectic mix of sounds, rhythms, feels and instruments—almost like a musical grab bag and whatever comes out is unique, catchy and played so hard with so much energy that it develops a personality all its own—provides the originality that is much needed in the musical landscape of indie rock. This is a standout debut album; one far deserving of *PS I Love You's* acquired and growing cult status as well as its newfound place on repeat

setting in CD players and computers everywhere.

—Kaitlin McNabb

RODNEY DECROO QUEEN MARY TRASH (Northern Electric)

It's refreshing to be listening to music that comes from the gut and sticks to the guts like glue.

Rodney Decroo has been airing out and exercising musically some real gritty ghosts these past few years, and with each release, he solidifies himself as one of Vancouver's more accomplished songwriters. The music he writes comes from experience. There are no tall tales told or odes to the latest dance club hits accentuated with lasers and hot keyboard strikes in this body of work. Instead the listener is invited to peer into a former hard lived life flush with struggle, pain, self-medication, introspection and redemption. Call these songs a means of healing for a man who has experienced enough blues to sink the ship of most "seen-it-all" shoegazer bands.

Queen Mary Trash is Decroo's fourth album and probably his best yet. Beauty and venom co-mingle nicely over 90 minutes and there is barely a dull moment to be had. A more "rocking" album than his last, *Mockingbird Bible*, Queen Mary is still served up with ample amounts of alt-country and delicate folk ramblings for balance's sake. Stand out tracks are the frustration fueled "You Ain't No One" that just rips it up while "Everything Is Taken From Us" is heartbreaking and as real as it gets. With 24 songs, this album is a lot to digest, but like a good gripping novel, digesting this music is a fantastic way to spend your time.

—Nathaniel Bryce

SEARCH PARTIES THE PAST (R-R-R)

Search Parties full length LP, *The Past*, is an experimental endeavor that combines punk, spoken word, alt-country and folk, to name a

few. Unfortunately, the experimental nature of the album comes off sounding more unpracticed than anything else, and the wide variety of genres gives it a disjointed feel.

The opening track, "Monologue for a Street-Preacher, Vancouver, 01/10" sets the tone for what is to come, beginning with a chorus before devolving into the eerie, guilt-inducing sermon of a madman. A word of advice to anyone recording spoken word: hydrate.

There are a few diamonds in the rough and singer/songwriter Harlan Shore is undoubtedly a powerful storyteller. "Have a Little Faith in Me" is a verbal journey across B.C., likely to strike a chord with anyone who has taken the beautiful but lonesome drive through the Interior. Incorporating cello and strong male harmonizing, this is the album's stand out track. "Winter" opens with instrumentals that could easily be the backing track to a sweet romantic scene in a movie, while "2 Waltzes" has an impressively intense crescendo finish. Those gems

are not enough to make up for songs like "Baby" which consists of flat vocals and sluggish drumming.

If the band didn't appear to take themselves so seriously it would all be much easier to digest, but the off key, off tempo sound does not seem to be at all tongue in cheek. This is not a case of charmingly out of tune dissonance. It just doesn't work.

—Sally White

SHAPES & SIZES CANDLE TO YOUR EYES (Asthmatic Kitty)

The inside cover of the album instructs listeners that "This recording was intended to be played loudly." Do yourself a favour and duly oblige.

Florence & the Machine could be an immediate comparison as lead singer Caila Thompson-Hannant draws you in during the opening track "Tell Your Mum." This track could be mistaken at-a-glance for Arcade Fire's "Black Mirror" except for the overly peppy guitar. A rather upbeat start gives way to the raw "Sing Them Songs"—a guitar

riff and solo that woos listeners to boost that volume a bit higher.

Thompson-Hannant has another particularly enticing acoustic wonder, "Too Late For Dancing"—a title and song befitting a warm summers' eve. The four-piece band hailing from Victoria, B.C. Shapes & Sizes are the only Canadian band to be signed to Asthmatic Kitty Records, which immediately bestows musical cred. It is a rather notable change of pace from their previous, more raucous '07 release Split Lips, Winning Hips, A Shiner. However, it remains to be seen if this departure from their original ideals will lead Shapes & Sizes to greener pastures.

Candle To Your Eyes maintains an airy, sensual tone throughout and is perhaps their most cohesive album yet.

—Ashley Perry

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// REAL LIVE ACTION

BORIS / RED SPARROWES

August 22 / The Rickshaw Theatre

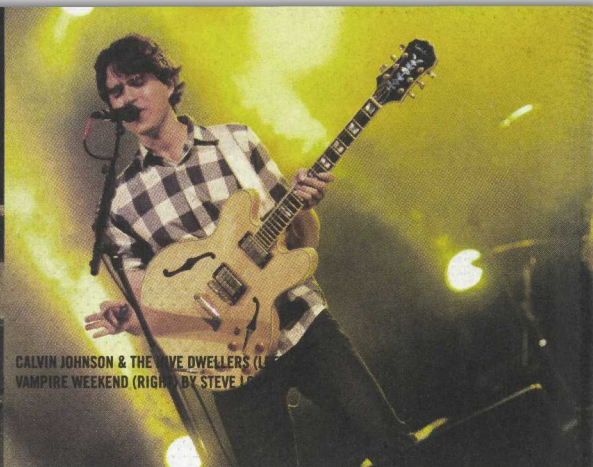
So, how popular are Boris anyway? Aren't these supposed to be our sludge rock overlords, only leaving their island fortress (Japan) on rare occasions to destroy ears continent-wide? The same three people who brought *Pink*, *Akuma no Uta* and *Heavy Rocks* into the world? And yet, they didn't even sell out the Rickshaw. Well, I suppose it was the loss of everyone who went to see Glen Hansard & Marketa Irglova from the movie *Once* instead, because they missed out on a fantastic show.

Openers Red Sparrowes did a fine job with their hour. Their songs were long, complicated instrumentals, like a mellow version of the post-/sludge metal Pelican. It was only around halfway through their set that their sound really clicked, though. "Oh, they're a post-rock band!" And sure enough, Wikipedia calls them post-rock, with former members of Isis. So there you go. The only real complaint to level against them, as it was hard to argue with their musicianship, was their distractingly cheesy background video. That's a shame too, because it was nice to have something to look at from time to time (no matter how depressingly art school it was). The crowd, at least, didn't seem to mind, given the surprisingly raucous applause generated.

Boris seems to be in the middle of a change that no one's really talking about. Over the past two or three years, starting perhaps with "Floor Shaker" (the infamous lost-an-ear song), Boris has moved further and further away from their already unconventional drone/doom toward newer, more melodic sounds. This show, and, it seems, this tour, is Boris' way of showing off the album's worth of tracks they've discreetly released on split EPs and as singles since *Smile*.

Walking on in a yellow-orange lit smokescreen, drummer Atsuo began the show with a large gong smash at the back of the stage. "Farewell" and its slow, dreamy wall of sound would be a sign of things to come for the rest of the show. Michio Kurihara, a frequent collaborator of the band and along for the tour, and was given a proper musical introduction a song later. "Rainbow," from Kurihara and Boris' first album together, was a great platform for an applause worthy—and applause receiving—feedback solo. Sung by Wata, and legitimately jazz-like, the song was also the first quiet anomaly of a night that had many. Following that were more fresh tracks, with selections from the recent *Japanese Heavy Rock Hits* singles series included, and a beefed up "Statement" being the only exception in mood. This sound came to a head with "Akirame Flower," a song that was memorable enough on the split EP on which it made its debut, but turned into a shoegaze masterpiece live.

With the blissful tones of the show having culminated, Boris began its last lap with the night's most energetic section, playing "Pink," "Korosu," and "1970"



CALVIN JOHNSON & THE VAMPIRE DWELLERS (LEFT)
VAMPIRE WEEKEND (RIGHT) BY STEVE LEON

one after another, for a concentrated blast of face-melt. "Korosu" sounded the best of the three, with solos from both Kurihara and Wata, and a gong-led transition into "1970." Having nodded their heads to the hard rock of their past, the band closed with a take on the untitled last track of *Smile*. Touching on elements of the rest of the show (vocals from Takeshi, slides and E-bow, solos with feedback and phasers), the music built on itself with volume and delay and gong until reaching its peak with feedback reminiscent of dog whistles. Atsuo was first to leave the stage, with a characteristic call to arms from atop his drumkit (he was the one who opted for a gold sequined vest and jeans over black-on-black, after all). Soon after, as the now-blissful noise so characteristic of this strange show died out, he was followed out by the rest of the band, and cheers of approval.

—Jasper Wally

VAMPIRE WEEKEND / BEACH HOUSE / DUM DUM GIRLS

August 27 / The Malkin Bowl

What began as a rainy day left nothing but the lovely scent of damp pine as Vampire Weekend and Beach House were greeted back to Vancouver for the first of two flawless sunny nights at Malkin Bowl. The Dum Dum Girls stoically swaggered through their cover of the Rolling Stones "Play With Fire." These beer-swilling girls embody bona fide rock. Their slick, reverb-soaked pop cut through the early crowd of teenagers.

As Beach House took the stage, the hipsters moved in temporarily taking over the giggles of teens. Through a heavy veil of bangs, singer Victoria Legrand enraptured the audience with "Used to Be." After their third song she teased the happy but mellow crowd for looking very relaxed, before breaking into "Norway." Flashing double peace signs and robot arms throughout, Legrand finally warmed them up, proving her virtuosity as a front woman. The highlight of the night was "Zebra," when the last of the summer sunshine mixed with the pulsating yellow stage lights, creating a perfectly wistful atmosphere.

In their first night back on tour after a three-week rest, Vampire Weekend started with a few numbers from their newest album *Contra* before riling the crowd up into a full sing-along with "Cape Cod Kwassa Kwassa." While they sounded clean and catchy from the get go, it wasn't until halfway through the show that they pushed passed their studio sound and got a real dance party going. During "Cousins," even the drunk frat bros and sorority sisters took a break from taking Facebook pictures long enough to acknowledge the music emanating from the stage. I've rarely seen a happier bassist than Chris Baio who unabashedly danced and grinned his way through the entire set. The band debuted "I Think Ur A Contra" live for the

first time, beautifully encompassing the amphitheatre with what sounded like a whale song before plunging it into total darkness. Closing with a raucous encore of "Walcott," complete with Jerry Lee Lewis piano stylings, a happy crowd was turned loose into Stanley Park.

—Sally White

RAE SPOON / CRIS DERKSEN / KATIE CARON

August 31 / The Biltmore

The first time I saw Rae Spoon, he was playing an acoustic guitar and a banjo for a group of about 30 in my friend's backyard in Guelph, Ontario. It was an intimate setting and an intimate show—my version of what it'd be like if you were in the audience at a Jon Bon Jovi concert and he made eye contact with you and you swooned.

The Biltmore's Aug. 31 show launched Spoon's new album, *Love is a Hunter*, as well as Vancouver-based Cris Derksen's new offering, *The Cusp*. Katie Caron, a Hamiltonian at heart, opened up the show. I caught the last few songs while having my bag searched twice and being ID'd by three different Biltmore bouncers. You should check out her Greenbelt Collective website instead of relying on my sketchy impressions.

Spoon followed Caron; his set focused on more recent songs from his repertoire, including "You Can Dance" and "U-bahn," written while in Berlin, and included on *Love is a Hunter*. "I decided to write electro songs," Spoon said as he pressed a button on his laptop, "but this one came out kind of country anyway." And while the influence of Spoon's time in Europe can definitely be felt in his newer songs, the core of what made *Superiority Inferior* so earnest, heartfelt and politically resonant is still present in *Love is a Hunter*—as it is in his approach to shows.

During "Love is a Hunter," Spoon shared future plans for a video that would include Mariah Carey; while introducing "Joan," he paused to talk about his inspiration for the song—another trans person [ed. If that confused you, you should know that Rae Spoon is a female-to-male transgendered person.] he'd met in Germany whose life experiences had been similar to his own. Spoon's between—or during-song banter is as personal now as it felt in the backyard in Guelph several years ago. (Cue swoon.)

The only let-down of Spoon's set was when his voice gave out during the encore—*Superiority Inferior*'s "We Become Our Own Wolves"—and he had to leave the stage halfway through. Heartbreak!

I wasn't very familiar with Vancouver-based Cris Derksen's music before she hit the stage on Tuesday with a cello and a tilted ball-cap. Derksen is a classically-trained cellist and UBC grad who's played with Tanya Tagaq and Kanye West, among others. Her style is reminiscent of Final Fantasy, layering energetic cello playing with looped electronic sounds and aboriginal instrumentation. Cris played solo and was joined for a few songs by opera singer Melody Mercredi, Marta Jacubek-McKeever (of E.S.L. and Fan Death) as well as a mesmerizing young aboriginal dancer, who spun in time to the rhythms and melodies in Derksen's instrumental pieces.

Derksen's strongest and most innovative songs were the latter kind; the instrumental numbers that focused on weaving disparate organic and electronic sounds building and pulling and tugging until they hit crescendo and catharsis. Even though I wasn't initially completely bowled over by parts of Derksen's set, her music has really grown on me—I've become way more familiar since the Biltmore show, listening to *The Cusp* at work and prompting everyone around me to ask about what the shit it is and where they can get their hands on it.

—Andrea Bennett

CALVIN JOHNSON & THE HIVE DWELLERS / CLOUDSPLITTER

September 8 / The Historic Theatre @ the Cultch

The combination of Calvin Johnson & the Hive Dwellers with Brazil's Garotas Suecas (fresh from an energetic, crowd-pleasing daytime performance at Bumbershoot) playing at the Historic Theatre at the Cultch was in my mind just too much to fathom.

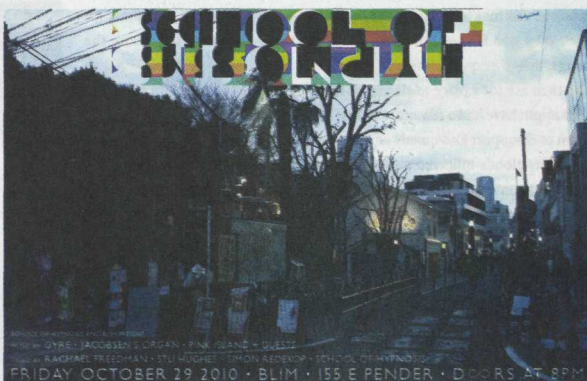
Unfortunately, Garotas Suecas could not get over the border (heard that one before), so local band Cloudsplitter (Dave Gowans of Buttlers Chaps, Red Cat Records) gladly agreed to play at the last minute. Cloudsplitter, under the most brightest of white stagelights, delivered a wholesome feel of dreamy psychedelic guitar sounds with full-on delay effects and a fully loaded pedal board. The early comers to the show politely applauded to this as well as one little kid in the audience who was dancing by the side of stage floor in joyous approval.

At the intermission, more folks poured into the theatre finding their assigned seats. A fantastic performance by the influential indie rock legend Calvin Johnson, formerly in Beat Happening, Cool Rays, the Go Team, Dub Narcotic Sound System and founder and owner of K Records was in the making. Johnson with his undeniable charisma and his band—the Hive Dwellers put on a show that was non-stop entertainment and he made the audience feel as though they were a part of it. His semi-interpretive dancing is worth commenting on. As my friend Crystal put it "It's kind of like if dad-who-doesn't-usually-drink-very-much got into the sauce and started dancing at the family barbeque. It could be kind of embarrassing but when you watch Calvin do it it's like watching an alluring foreign creature enticing you with a mating dance."

He had a commanding but honest stage presence. His rhythms were beatnik, folk, bluesy, with comical, but poetic lyrics. The show was quietly amplified with no microphone, but definitely his infamous droning vocals projected throughout the theatre. The drums were minimal, muted and effective, and the bass was delightfully funky.

The Historic Theatre at the Cultch is a theatre with assigned cushioned seats, velvet curtains and an usher who formally welcomes the crowd and introduces the band. Johnson said he asked for the lights to be turned on to have a less formal vibe but it still felt like a performance during the show "You are all so attentive," which I think made the show pleasantly awkward at times. Johnson's faux seriousness, jokes and stage banter were charming. Johnson sold interesting mix tapes that he made himself, along with an array of records from his record label, K Records.

—Olivia Meek



THE NATIONAL / THE WALKMEN

September 9 / The Malkin Bowl

Aside from the fact that there isn't a refreshing alcoholic beverage to be had on-site, the Malkin Bowl is one of the more pleasant outdoor venues in our fair city. The rain that had been promised held off and at 7 p.m. on the dot, the Walkmen took to the stage. Belting out a rousing version of "In the New Year", Hamilton Leithauser proved yet again what an amazing vocalist he really is.

Their brand of Americana/indie is as gentle as it is raucous. The Walkmen's set was littered with gems such as "We've Been Had" and the ever gorgeous "Canadian Girl." It seemed a little odd that they were the support band for the bill as they hold their own and then some. If you haven't already, please check them out. You won't regret it.

It was hard to top the Walkmen, but the National did just that. With the sun projecting orange onto the dusty clouds above, the National launched full throttle into their set.

"The Runaway" was captivating, beautiful and so gentle. "England" was performed with wonderful intensity.

As always, Matt Berninger's baritone voice commanded attention. With Aaron and Bryce Dessner spot on for every song, it was a night of musicianship. The horns and violin were wonderfully arranged courtesy of Padma Newsome of Clogs. Everyone on that stage knew what they were doing and it showed.

The banter in between songs was particularly amusing. Before launching into "Slow Show" Berninger's revelation that the wedding favourite is more about his manhood than sweet, dumb love was hilarious. Their continuous profession of their love for the Walkmen endeared them further to an already appreciative audience. It is really hard not to fall in love with the National. They are themselves with no pretense.

And as promptly as it started, the show was over at 9:45 p.m. A wonderful evening.
—Katherine Boothroyd

MAN MAN / LET'S WRESTLE

September 9 / The Rickshaw

The Rickshaw is an absurd and surreal place in and of itself without the added touch of a band like Man Man. It is an old theatre displaced on the historic and run down streets of East Hastings, where the charming aspects like ripped out seating and eroding walls are nothing new. In short, it was the perfect setting for a band as mind-boggling and unreal as Man Man.

The opening act Let's Wrestle were young ("We appreciate being able to drink in your country"), nervous and having a rough night. They blew an amp, broke a bass string, were constantly restarting and suffered from a sloppy drummer. Sparing this night, Let's Wrestle seem to be a decent outfit, but—as much as this may hurt Vancouver scenesters—they were too British punk for their own good. The audience, minus the mosh-pit, didn't latch onto the songs, therefore quickly losing interest and leaving Let's Wrestle to apologize and then ask for a place to sleep that night. If it were a better night for them, they might have had a few more offers, but as it stood the audience waited for them to disappear and quietly anticipated Man Man.

White clouds billowed out of the smoke machine and five men casually dressed sauntered onstage and began reorganizing the setup and tuning instruments. A confused hush resonated in the crowd: was this their new performance style? Minutes went by as each individual left and the stage became bare again. Finally, through the smog, five men appeared dressed in coordinated white outfits and splattered war paint—the show was about to begin. To the untrained eye, Man Man seem like a bunch of crazed foolish sycophants relentlessly pounding any instrument in their sights and mindlessly screaming. Oh, the ignorance. Man Man is the musically astounding, lyrically attuned, instrumentally gifted reincarnates of Tom Waits and Frank Zappa (if Waits

were to you know, die [ed. Bite your tongue!]). Synchronized jumps, costumed men throwing handfuls of feathers and suitcases full of odd trinkets are just the surface layer to the 50 foot core of exploratory genius that is Man Man. The show was a nonstop onslaught of saxophones, keyboards, euphoniums, xylophones, drums and kazooes accompanying raging songs like "Hurly Burly" and "Push the Eagle's Stomach."

The show was all business; Man Man may be characters of themselves but by no means is their performance taken lightly. Each song was carefully crafted and linked to another; at one point, equipped with individual drums, a song broke into a fitful drum circle, each member spontaneously bursting into a choreographed rhythmic detour that made the crowd wail and scream. Song after song, Man Man pulled out all the stops—a trenchcoat-clad Honus Honus climbing the stage walls to sit above the crowd drinking Maker's Mark and singing, duelling xylophones having a showdown during "The Ballad of Butter Beans" and keyboards played with a saxophone, I mean literally with a saxophone. At the end of a short set, the audience—still standing/crowd surfing/moshing—was absolutely positive they would be back to deliver an incredible encore. Surely enough, two minutes later the band in a matter-of-fact stance set down and ripped through an encore almost as long as their initial set.

Comprised of now infamous tunes like "Van Helsing Boombox," the encore was everything it should be. It was energetic and loud to start, but slowly softened and sobered up towards the end, signalling the finish of what is possibly one of the best shows I have ever seen.

—Kaitlin McNabb

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THURSDAY, OCTOBER 21st - BILTMORE CABARET

RIFF RAFF

BY BRYCE DUNN

Greetings vinyl lovers! There's a good batch of wax to get to this month, starting off with Vancouver's own **Sun Wizard**, purveyors of languid country jangle with just a pinch of early '80s power pop, as evidenced by the two tracks, "Quit Acting Cold" and "Tambourines." Singer Malcolm Jack has a lilting, hiccuping quality to his voice not unlike an early **Tom Petty** or **Dwight Tilley** while the yin to Jack's yang, James Younger, hits the right bright notes with aplomb. The rhythm section of Frank Lyon and Ben Frey don't rock the boat too much, instead keeping things sure and steady and soothing while offering fans of **Band of Horses**, **the Byrds** and the like something to tap their toes to. These two cuts aren't available on their most recent EP, so fans should snatch this one up.

Country jangle of another kind is next up, thanks to Calgary's femme fatale, Miesha Louie and her **Spanks**, which is just Stuart Bota on drums. As we've noted in the past, Miesha's firebrand voice and gritty guitar will spill the drink and break the hearts of anyone within reach while the machine gun rattle of Bota's drum attack ignites the tracks found on this recent single, "Mean Face" b/w "Fuck Around." And much like the aforementioned b-side, **Miesha & the Spanks** certainly do not—and they don't intend to slow down the roots-rockin' rumble anytime soon.

Calgary also lays claim to the mod-explosion of **Seven Story Redhead**, a band I recently discovered while trolling that crazy thing we call the Interweb. Four songs adorn a recent EP (available on disc too, but the vinyl is more eye-catching, if not for the 3-D cover, than the go-go gal who go-goes down for the count after some serious shakin' I assume) and you will want to "Shake It Out" after hearing the tunes herein. The title cut is a primed and ready to blow up example of early **Who**-isms while "Beast With Two Backs" cops some **Brian Jonestown Massacre** licks but turns the volume up to 11. "Foolish Schemes (From The Underground)" and "Don't Wanna Know" mine some fertile punk rock soil and would nestle nicely between **Clash** and **Count Five** records most assuredly. Check this out.

Calgarian connections continue with our next act, **No Problem**, who recently

inked a lucrative deal (read: copious amounts of booze, babes and blow) with Handsome Dan (of the **Spastic Panthers**) in the back alley behind the French Maid to release their debut EP, *Your Eyes*. Your eyes will definitely deceive you, however, upon glancing at the mugs of the members of this Edmonton outfit, as Sam the Eagle and Peter Boyle are among the photos (ironically, in an art-imitating life sort of way, singer/guitarist Graeme does in fact look like Gary Busey circa his DUI days!). But, don't let that sway you from checking out these tracks of fast and bulbous punk rock riffery, remembering the halcyon days of American hardcore, a **Id Circle Jerks** or **Zero Boys** in their prime. With songs about money-grubbing banks ("Debts") and psychotic ex-girlfriends ("Your Eyes") it's no problem for these guys to make for short stabs of fist-pumping good times; a solid effort here from a solid band.

Finally, as the good times must end inevitably, so shall we with this column and our last entry courtesy of **Steve Adamyk** and his band of merry-makers from Ottawa. Studios readers will remember it was only a couple of months back that we drooled over his last single, and no sooner had the spittle dried from my chin than he unleashed yet another piece of power pop that leaves me gobsmacked. All the tracks have the hooks aplenty, and the formula of short, sweet and to the point is what works best. Take "Satellite" for instance, barely a minute long, but with a keyboard-laced chorus it works wonders. "Hit The Ground" is the favourite, with its '50s-bubblegum inflected feel, but it's hard to choose. With another single and a full-length on the way, any followers of the current Canadian power pop scene (**Statues/Mother's Children/Varsity Weirdos** et al.) will want to add this guy their collections, pronto.

That's all folks!

Sun Wizard: www.sunwizardmusic.com

Miesha & The Spanks: Transistor 66 Records www.transistor66.com

Seven Story Redhead: myspace.com/sevenstoryredhead

No Problem: Handsome Dan Records www.handsomedanrecords.com

Steve Adamyk: Red Lounge Records www.redloungerecords.de

DEPARTURES REVISITED

BY AARON LEVIN

Departures was a radio program hosted by Marcel Dion on CJSR FM 88.5 in Edmonton, Alberta between the years 1978 and 1991. The program, highly inspired by the legendary Alien Soundtracks program on Vancouver's Co-op Radio, contained a diverse mix of vintage and new-at-the-time left-field and fringe music and was the first and only of its kind in Alberta. On top of curating a weekly program, Dion helped found the Borealis Electroacoustic Music Society (BEAMS) and released one or two compilations of avant-garde music in Alberta. Departures Revisited is a column we are syndicating from the **Weird Canada** website, which is inspired and dedicated to Dion's early efforts at establishing Alberta and Canada's weird musics. Thank you, Marcel! You can find the original entries of these complete with streams of the recordings discussed at www.weirdcanada.ca.

King-Beezz - Found and Lost b/w Now (Quality)

Edmonton, AB // Originally Released: 1966

The King-Beezz's third single is the toughest polyvinyl artifact from Edmonton. "Now" is snarling, wrangled guitar leads, put-me-down harmonies and screaming, postured ad-libs trash every punk archetype in the purest teenage pursuit of attitude. On the A-side, "Found and Lost" is jangly, loner lament,



bass-walkery and bedroom percussion craft a brilliant bizarro pop-psych excursion into the recesses of vintage fringe culture. Just ridiculous stuff. 'Twas the bees-knees (!) finding a copy complete with the glorious Quality company sleeve. A full history of the King-Beezz can be found at www.kingbeezz.com.

The Brazda Brothers - The Brazda Brothers (Dominion)

??, ON // Originally Released: 1973

These two Russian hippie-bros emigrate to Ontario and release an album celebrating the pastoral scenery of their new home. With thick, stilted Ruskie accents and strange instruments (Cordovox?) they weaved 12 streams of folk-rock textures in dedication to our unique landscape. Their foreign perspective is the album's greatest strength; take their journey and visualize the vast industrial heartland through outside, lysergic eyes. The resulting innocence, both serene and moving, place the Brazda Brothers alongside other nationalized fringe-folk canon whose trails into uncharted territory shaped our anomalous soundscape (Riverson, Ptarmigan, PCC, etc.). The band claims that 5,000 copies were pressed, but the number of known copies states otherwise. Released on a budget label concerned mostly with fiddle and children LPs. I flipped my lid when I found a sealed copy of this!

October Biltmore

CABARET

Sunday

3 The Biltmore & AHS Events present:

Land of Talk

with guests

Suuns & Rah Rah

10 Kitty Nights

NYC Style Burlesque and Comedy

hosted by

Burgundy Brix + The Purrtressor

with

DJ Teddy Smooth

17 Kitty Nights

NYC Style Burlesque and Comedy

hosted by

Burgundy Brix + The Purrtressor

with

DJ Teddy Smooth

24 Kitty Nights

NYC Style Burlesque and Comedy

hosted by

Burgundy Brix + The Purrtressor

with

DJ Teddy Smooth

31 Kitty Nights

NYC Style Burlesque and Comedy

hosted by

Burgundy Brix + The Purrtressor

with

DJ Teddy Smooth

Monday

4 D-ox/IndieStar Live/The Biltmore Cabaret Presents:

Despised Icon's

Farwell Tour

with guests

Misery Index,

The Last Felony & Doom Cannon

11 The Biltmore & Timbre present:

Monotonic

+ Ty Segall

and special guest

D.B. Buxton

(of the Orpheans)

18 The Biltmore presents:

George

Leach

with guests

25 Prisoners

The Dyeing Merchants

Walker Pandey

and the Dusty Seeds

26 Antisocial and C.A.S.E. present

a night of getting radi

upcoming shows

Nov 04 - Lyrics Born feat. Rakaa

Nov 05 - The Soft Pack & Kurt Vile

Nov 06 - The Rural Alberta Advantage

Nov 08 - Mayer Hawthorne & The County

Nov 09 - Deemtee

Nov 10 - Trans AM

Nov 12 - Someone Still Loves You Boris Yeltsin

Nov 13 - Delorean & Lemonade

Nov 15 - Dean Wareham Plays Galaxy 500

Tuesday

5 Sealed With A Kiss present:

The Drums

+ Surfer Blood

Weekend

Leisure

Karaoke!

12 The Biltmore & Timbre present:

Monotonic

+ Ty Segall

and special guest

D.B. Buxton

(of the Orpheans)

19 The Biltmore presents:

The Boogie Man

Jordan Daniel

with Baptists

Spirals

26 Antisocial and C.A.S.E. present

a night of getting radi

upcoming shows

Nov 04 - Lyrics Born feat. Rakaa

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Nov 13 - Delorean & Lemonade

Nov 15 - Dean Wareham Plays Galaxy 500

Wednesday

6 Paul Anthony's

TALENT TIME!

Weekend

Leisure

Karaoke!

13 Timbre presents:

Superchunk

with special guests

Telekinetics

20 Jill & Friends present

Rock n' Roll Pizza Party

bands tba

free slice with admission!

27 The Biltmore presents:

Winter gloves

with guests

Humans

28 Biltmore + beatroute presents:

Hard Drugs

Whalebones

The Albertans

Thursday

7 A night of LIVE Urban Folk, Soulful Funk, Powerful Poetic Hip Hop...It's movement music

Chin (P)ach

Special guests: quest Poetics

+ Diplomates

14 Unofficial Sonic Promotions presents:

Next Music

from Tokyo Vol 2 ft.

Mess of the

Fermenting Dregs

w/ Sgt. Uhnellys

* Susquatch

21 The Biltmore and AHS Events present:

The Acorn

with

Leaf Volebeek

28 Biltmore + beatroute presents:

Hard Drugs

Whalebones

The Albertans

Friday

8 The Biltmore + Pink-O-Rama

ON 99.3 The Fox present:

P.O.A

with guests

Little Guitars Army,

Real Problems

and Child's Play

15 Sealed With A Kiss present:

The Legendary

Pink Dots

w/ guests

22 Timbre presents:

Co-Headling artist:

Peet Tick +

Phosphorescent

with special guests

J-Roddy Walsdon

and the Burellness

29 The Biltmore and SWAN present:

Avi Buffalo

with special guests

Saturday

9 Sealed With A Kiss present:

Prüngen

with

The Entrance Band and

Larry Begleiter

16 Timbre presents:

Teenage Fancub

with special guests

GLORY DAYS DANCE PARTY

with GLORY DAYS DJS

MYGAYHUSBAND!

+ SINCERELY HANA

23 Timbre presents:

The Vaseline

with special guests

GLORY DAYS DANCE PARTY

with GLORY DAYS DJS

MYGAYHUSBAND!

+ SINCERELY HANA

30 The Biltmore presents:

Women

with guests

No Sense

GLORY DAYS DANCE PARTY

with GLORY DAYS DJS

MYGAYHUSBAND!

+ SINCERELY HANA

GLORY DAYS DANCE PARTY

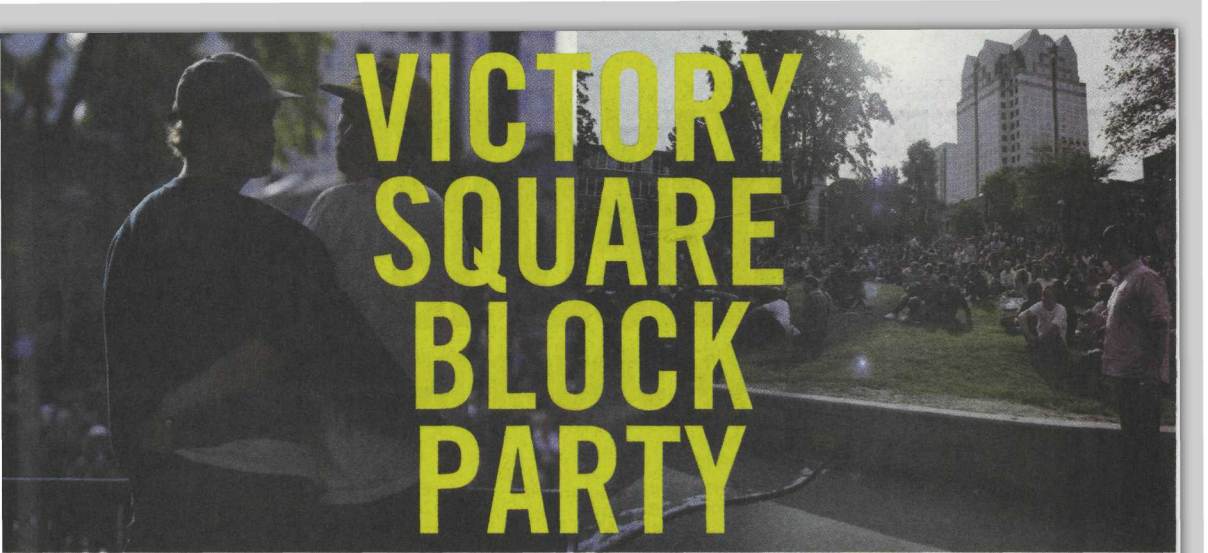
with GLORY DAYS DJS

MYGAYHUSBAND!

+ SINCERELY HANA

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Biltmore CABARET



VICTORY SQUARE BLOCK PARTY

SEPT 5 @ VICTORY SQUARE // BY CHRIS-A-RIFFIC // PHOTOS BY ROBERT FOUGERE

I'VE

honoured to play at the third one. I love the vibe. I love the children belonging to members of bands running around like lunatics. I love the cops mostly leaving everyone alone. I love the community of artists, comedians and musicians hanging out together. And no sprinklers this year!

The clouds were so dark and angry looking the day before that I thought a downpour like the last Block Party in 2008 was inevitable, but the weather held quite nicely. I just wanted to say that I loved all the bands playing. There was criticism from a few of my friends that the bill was a little light on the heavy and experimental, and heavy on the light and poppy. But most of us were there to catch up with old pals and perk up our ears when our friend's band hit the stage. I thought it was a good mix.

Sex Church

I'll never ever see Sex Church play with Apollo Ghosts again, so it was nice to see. Levon, Sex Church's singer, began the Block Party with the line "We're Sex Church, and we're cursed." I didn't know if he was alluding to the fact that they had to start the whole show right at 2 p.m. to a smattering of folks. But they made the most of it. I always liked Levon as a front man with his former bands, Master Apes and Ladies Night, so I thought it was a great beginning.

Ora Cogan

If there was a band that was truly cursed that Sunday, it might have been Ora Cogan and her band. There's no bigger pain in the ass then having the mic feedback on you for your whole frickin' set. Cogan was visibly shaken by the show, but she's a pro. I bet she destroyed at her very next performance.

Makeout Videotape

Holy crap. That front man, Mac DeMarco, is loony. I have never seen anyone more comfortable on stage than that guy. The last time I saw him was two years ago at Music Waste and I thought the exact opposite. I thought, "their MySpace songs rule, but it's pretty rough seeing them live." I really enjoyed them this time around. They added a third member and it was great.

Lord Beginner

I have seen all of Lord Beginner in other bands, which is very common in

Vancouver and Victoria. Together, they gel quite nicely, but their sounds were a little too slow and cautious for my tastes. However, they played well and I always love the way Mr. Patrick Beattie plays that organ.

Apollo Ghosts

What do I say about a band that I've seen 75 times? Great songs. Great frontman. Great use of bike in a performance. They have been threatening us all with the idea that their Victory Square performance might be their last show ever. I still don't believe it. We'll see.

The Tranzmittors

The Tranzmittors were up next and they delivered what they always deliver. It's called the goods. Apollo Ghosts got a chunk of the crowd up for their set, and Tranzmittors kept them up with their rock 'n' roll sound that bounced so nice outside. Most of the children there belonged to this band.

The Pack A.D.

I had no problems with them ending off the show. They work so bloody hard. In between the songs, singer Becky Black joked about getting ready to be on tour forever, and it's kind of true. I hear it in their songs. They're becoming so skilled and Black's voice is just so striking when she really belts it. That a capella tune she sometimes brings out is so effective. I wish them well on the road!!

Charlie Demers

Comedy and improv have been recent additions to the past couple of Block Parties, and I don't know if it's working. The best reaction a comedy segment got was during Emmet Hall's Bubble Orchestra when, after about a thousand attempts, a giant bubble was formed and the crowd went ballistic. Charlie Demers, however, had the toughest time by attempting to do 20 minutes of stand up fighting through both the tuning of Tranzmittor guitars and four guys having the loudest conversation right in front of him. I felt for him. I read his book, *Vancouver Special*, and I was looking forward to how he was going to handle the situation. It was rough. He tried to make a go of it, but it was like he was treading water in a boiling pot! I never thought the toughest crowd to perform in front of was 500 drunken "hipsters", but it must be up there.

Thanks to Cam Reed and the whole crew that made the show go pretty smooth. Thanks to all the bottle collectors, especially the one who waited a whole minute behind me while I finished my beer. Thanks to the weather. Thanks to the grumpy sound guy. Thanks to Toby from Canadian Content Improv. Your handling of that flasher was the best comedy of the day. Here's hoping this Labour Day tradition isn't a bi-annual thing.

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// CİTR 101.9 FM CHARTS

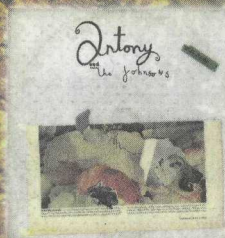
STRICTLY THE DOPEST HITZ OF SEPTEMBER

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Rodney DeCroom*	<i>Queen Mary Trash</i>	Northern Electric	26	Sister*	<i>s/t</i>	Independent
2	Fond of Tigers*	<i>Continent & Western</i>	Drip Audio	27	Wavves	<i>King of the Beach</i>	Fat Possum
3	Black Mountain*	<i>Wilderness Heart</i>	Jagjaguwar	28	Various	<i>Off the Hip 2010 Sampler</i>	Off the Hip
4	Fine Mist*	<i>Public Domain</i>	Independent	29	Play Guitar*	<i>Shields and Don't Worry About Death</i>	Youth Club
5	Eamon McGrath*	<i>Peace Maker</i>	White Whale	30	Fortunately Everything Dies*	<i>Horror</i>	Independent
6	Women*	<i>Public Strain</i>	Flemish Eye	31	Dubmatix*	<i>System Shakedown</i>	Renegade Rocker
7	B. A. Johnston*	<i>Thank You For Being a Friend</i>	Just Friends	32	The Green Hour Band*	<i>Coming of Clockwise</i>	Scratch
8	Falklands*	<i>Think About It</i>	Clamour	33	Joshua Cockerill*	<i>The Trick ... I'm Learning To Do</i>	Independent
9	Dungen	<i>Skit I Allt</i>	Kemado	34	Joey Only Outlaw Band*	<i>Transgression Trail</i>	High Art for the Low Down
10	The Vaselines	<i>Sex With an X</i>	Sub Pop	35	Limes	<i>Rhinestone River</i>	Goner
11	Whiskey Face*	<i>Our Past is Bronzed</i>	Clamour	36	Ganglians	<i>Monster Head Room</i>	Woodst
12	The Black Angels	<i>Posphene Dream</i>	Blue Horizon	37	The Golden Dogs*	<i>Coat of Arms</i>	Nevado
13	Los Saicos	<i>Demolicion</i>	Munster	38	Quest For Fire*	<i>Lights From Paradise</i>	Tee Pee
14	Jenny & Johnny	<i>I'm Having Fun Now</i>	Warner	39	Matthew Dear	<i>Black City</i>	Ghostly International
15	Nü Sænsæ*	<i>TV, Death and the Devil</i>	Nominal	40	On/Fennez	<i>Something That ... That Does Not</i>	Type
16	Rae Spoon*	<i>Love is a Hunter</i>	Saved By Radio	41	The Shilohs*	<i>s/t</i>	Independent
17	Magic Kids	<i>Memphis</i>	True Panther	42	Various*	<i>Deep Wireless 7: Radio Art Compilation</i>	New Adventures In Sound
18	Best Coast	<i>Crazy For You</i>	Mexican Summer	43	D. B. Buxton*	<i>Dirty Dance Party</i>	Little Whore
19	The Walkmen	<i>Lisbon</i>	Fat Possum	44	Sex Church*	<i>6 Songs By Sex Church</i>	Convulsive
20	To Rococo Rot	<i>Speculation</i>	Domino	45	Justin Rutledge*	<i>The Early Widows</i>	Six Shooter
21	The Budos Band	<i>The Budos Band III</i>	Daptone	46	Inhabitants*	<i>A Vacant Lot</i>	Drip Audio
22	Tame Impala	<i>Innerspeaker</i>	Modular	47	Iron Maiden	<i>The Final Frontier</i>	EMI
23	White Lung*	<i>It's the Evil</i>	Deranged	48	Kill Matilda*	<i>s/t</i>	Independent
24	Caleb Klauder	<i>Western Country</i>	Independent	49	Tomas, Jason Phillips, Bivins	<i>Blau</i>	Dragons Eye
25	Sajia Sultana*	<i>Bengali Winter</i>	Needs More Ram	50	Personal & the Pizzas	<i>Raw Pie</i>	1234 GO!

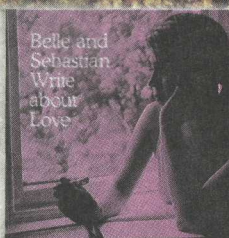
CİTR's charts reflect what's been played on the air by CİTR's lovely DJs last month. Records with asterisks (*) are Canadian. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CİTR's music coordinator a shout at (604) 822-8733. His name is Luke Meat. If you ask nicely he'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

FALL IS HERE - DRINK FROM OUR MUSICAL CUP!

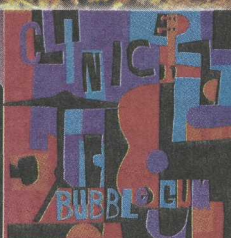
Hot and frothy new tunes to warm you up.



Anthony and The Johnsons
Swanlights CD/LP



Belle and Sebastian
Write About Love CD/LP



Clinic
Bubblegum CD/LP



Deerhunter
Halcyon Digest CD/LP



Dungen
Skit I Allt CD/LP



The Fresh and Onlys
Play It Strange CD/LP



Hot Panda
How Come I'm Dead CD



J. Tillman
Sing Ax CD (of Fleet Foxes)



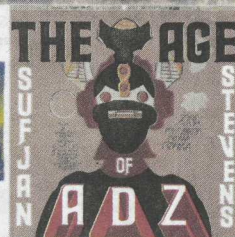
Laetitia Sadier
The Trip CD/LP (of Stereolab)



No Age
Everything In Between CD/LP



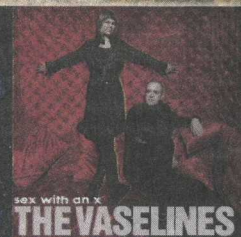
Owen Pallett
A Swedish Love Story CDEP



Sufjan Stevens
Age of Adz CD



Swans
My Father Will Guide Me Up... CD



The VaseLines
Sex With An X CD

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